

Golden Hands | 1

The complete
knitting,
dressmaking
and needlecraft
guide



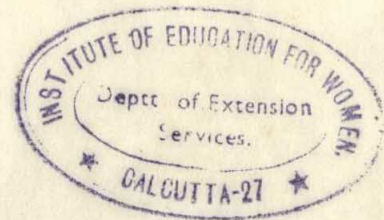
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Golden Hands

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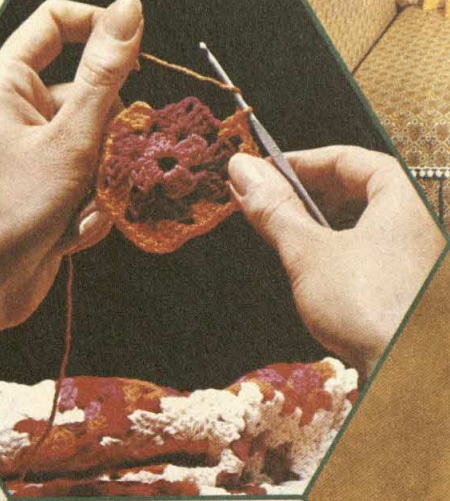
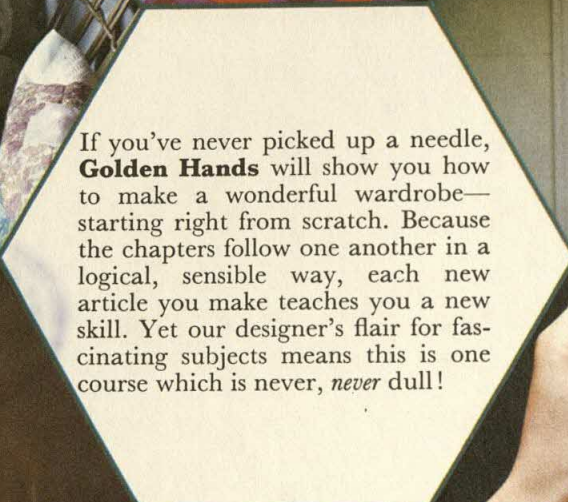


Golden Hands

Your guide to creative knitting, dressmaking, home sewing, mending, care and altering, embroidery, crochet, canvas work, macramé, toymaking, tatting, needle made lace . . . and saving money.

If you've never picked up a needle, **Golden Hands** will show you how to make a wonderful wardrobe—starting right from scratch. Because the chapters follow one another in a logical, sensible way, each new article you make teaches you a new skill. Yet our designer's flair for fascinating subjects means this is one course which is never, *never* dull!

Golden Hands will help you save money, too. You'll save by making exciting and practical clothes that you used to consider 'too hard'. And you'll save by making many things for your home—cushions, curtains, toys and rugs which will delight you and your family. Also, **Golden Hands** is your key to the world of high fashion—without the price tag!



These illustrations show just a few of the things you'll learn to make as you collect **Golden Hands**. And remember, when you have collected all 18 volumes, you will own the most complete knitting, dressmaking and needlecraft guide ever published — books which will be a source of pleasure for many years to come.



If you're already a needlewoman, **Golden Hands** will show you new horizons. How to give your garments a better fit, a more professional finish. How to use Continental techniques you've probably never tried. How to adapt basic patterns to suit fashion's newest edict—or your own fancy. How to develop your own designing skills and creative abilities.



After sampling **Golden Hands** with this volume, you'll enjoy your second volume where we'll show you how to knit the baby's white pram-suit illustrated above — and how to make a simple dress. Other features in Volume 2 include fitting and finishing the skirt you can start in this volume, hooked rugs, daisywork and macramé.



Volume 1

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Golden Hands



Marshall Cavendish, London

YARN CHART

The secret of success in the knitting chapters of this book is to use a yarn which knits up to the right tension. The important point is for you to have exactly the same number of stitches and rows to the inch as given in the pattern. This is where the chart

will give invaluable guidance. It shows the yarns listed under the number of stitches to 1 inch, worked on a given needle size and measured over stocking stitch.

Some of the British wools given here are available in Australia and New

Zealand, but if a pattern requires a yarn not easily obtained, remember that it is possible to use an equivalent. You can test if it is suitable by knitting a small square, say 4in by 4in, which will show at once whether you will be able to follow the pattern accurately.

Basic Yarn Tension	U.K.	Australia	New Zealand
8½ sts and 10½ rows on No. 10 needles	Jaeger: Faerie Spun 2 ply	Jaeger: Faerie-spun 2 ply	
8 sts and 10 rows on No. 10 needles	Pingouin: Superbebe; Perle	Sirdar: Baby Nylon 3 ply; Baby Courtelle 3 ply; New Sunshine 3 ply Patons: Azalea (10½ rows); Baby Wool (11 rows) Villawool: Baby Wool 3 ply; Baby Nylon 3 ply	Sirdar: Baby Nylon 3 ply; Baby Courtelle 3 ply; Sunshine Baby-Knit 3 ply
8 sts and 10 rows on No. 11 needles	Patons: Fuzzy Wuzzy; Beehive baby wool 3 ply; Fairytale baby 3 ply; Baby Courtelle Baby 3 ply; Nylox 4 ply. Twilley's: Lysbet; Montacril. Emu: All 3 ply yarns. Sirdar: All 3 ply yarns. Robin: All 3 ply yarns.	Patons: Baby Orlon 3 ply (11 rows)	Munrospun: 3 ply Evening Dusk
7½ sts and 9½ rows on No. 10 needles	Robin: Bambino Nylon 3 ply; Ladyship: Siesta Crepe 4 ply.	Sirdar: Fontein Crepe 4 ply; Baby Nylon 4 ply; Baby Courtelle 4 ply Villawool: Superknit 4 ply; Cascade Nylon Crepe 4 ply	Sirdar: Fontein Crepe 4 ply; Baby Courtelle 4 ply Mosgiel: Babysoft Exlan Munrospun: 3 ply Morning Haze
7½ sts and 10 rows on No. 10 needles	Lister: Lavenda 3 ply; Nursery Time 3 ply Nylon. Twilley's: Goldfingering; Lyscordet. Wendy: Invitation cotton. Ladyship: Newtimer 4 ply. Lee Target: Cherub Baby 3 ply Nylon.	Twilleys: Lyscordet Lee Target: Lullaby Baby 3 ply; Cherub Baby 3 ply Patons: Easy-care Bri-Nylon; Patonyle; Baby Silver-sheen 4 ply Lincoln: 4 ply Bri-nylon; Cleckheaton 4 ply wool	Twilleys: Goldfingering; Lyscordet Lister: Lavenda 4 ply
7 sts and 9 rows on No. 10 needles	Pingouin: Age d'or; Coton No. 5. Lee Target: All 4 ply yarns (including Duo 4 ply and Titania 4 ply). Lister: All 4 ply yarns (including Star spun 4 ply and 2 Spun 4 ply). Hayfield: All 4 ply yarns. Patons: Lime-light Courtelle Crepe knits as 4 ply; all 4 ply yarns (including Baby Courtelle Quicker-knit; Beehive Baby Wool 4 ply; Purple Heather 4 ply; Nylox 4 ply and Trident 4 ply). Wendy: All 4 ply yarns (including Peter Pan Courtelle 4 ply; Peter Pan Bri-nylon 4 ply; Peter Pan Tricel Nylon crochet 4 ply; Courtellon 4 ply; Courtelle Crepe 4 ply and 4 ply nylonised). Marriner: All 4 ply yarns. Twilley's: Stalite; Crysette. Filature de L'espierres: Blarney Tivoleen Super-wash 4 ply; Blarney Yvette. Emu: All 4 ply yarns (including Treasure 4 ply and Rainbow 4 ply). Sirdar: All 4 ply yarns (including Prelude).	Jaeger: Dappelpul Twilleys: Stalite; Crysette Lee Target: Duo 4 ply Crepe; Baby Tricel/Nylon 4 ply; Lullaby Baby 4 ply; Cherub Baby 4 ply Robin: Tricel Nylon Perle 4 ply Casino Crepe	Lister: Lavenda Crepe 4 ply; Baby Belle 4 ply Twilleys: Stalite; Crysette Mosgiel: Aotea Worsted Crepe; Aotea 4 ply Super Spiral Spun Exlan; Aotea Super Botany 4 ply Baby Yarn; Aotea Romney 4 ply Merino Lambswool
6½ sts and 8 rows on No. 9 needles	Patons: Ninepin Midi Knitting	Patons: L'Amour (8½ rows)	
6 sts and 8 rows on No. 8 needles	Pingouin: Madame Pingouin Double Knitting; Jaspee Super. Lee Target: Baby Titania Quick Knit; Cherub Baby Quick Knit. Lister: Nursery Time Baby Quick Knit. Robin: All Double Knitting yarns (including Vogue; Soft Bri-Nylon Baby Quicker Crepe; Tricel Nylon, Tricel Nylon Perle and Bernat Klein Shetland No. 2). Sirdar: All Double Knitting yarns (including Double Crepe). Wendy: Double Knit Nylonised; Peter Pan Bri-nylon; New Tricel Nylon Double Knit; Tricel Nylon Double Crepe. Ladyship: Safari; County; Newtimer Double Knit; Tricel Double Crepe.	Sirdar: Double Crepe Patons: Katie Crochet and Knitting (8½ rows); Villawool: Boucle Lincoln: Cleckheaton 8 ply Robin: Tricel Nylon Double Knitting; Double Knitting Crepe; Inspiration; Camilla Crepe; Vogue Double Knitting	Sirdar: Double Knitting; Double Crepe
6 sts and 8 rows on No. 9 needles	Wendy: Courtelle Double Crepe; Peter Pan Courtelle Double Knitting; Marins Double Crepe; Courtellon Double Knitting. Jaeger: Celtic-spun. Lister: All Double Knitting yarns (including Fashion Tweed; Elle Easy Wash Double Knitting and 2 spun Double Crepe). Lee Target: All Double Knitting yarns (including Duo Crepe and Titania Double Knitting). Filature de L'espierres: Blarney Bercella Double Knitting; Blarney Tivoleen Super-wash Double Knitting; Blarney Jacqueline Double Knitting; Blarney Brigitte Double Knitting; Blarney Juliette Double Knitting. Templetons: Antler Crepe	Jaeger: Celtic-spun; Shadow-spun Sirdar: Courtelle Crepe Double Knitting Lee Target: Cherub Double Knitting; Duo Double Crepe; Lullaby Double Knitting; 'Baby' Tricel/Nylon Double Knitting	Sirdar: Courtelle Crepe Double Knitting Lee Target: Duo Double Crepe Lister: Lavenda Double Crepe; Baby Belle Double Knitting; Boulevard Double Knitting

In fact it is wise to make a regular practice of this, for brands and standards can change.

All the tensions given here have been tested, but some people knit very loosely and others very tightly and so will have to use a larger or smaller

needle size than that shown in the chart.

In counting fractions of stitches—and remember that a difference of a quarter of a stitch an inch can ruin the fit of a garment—it is advisable to count over 4 inches and then divide by 4 for half

and quarter stitch measurements. You will then have the required tension.

Those of you who have had conversion problems with crochet yarn will be happy to know that the yarn equivalents given here apply also to crochet.

Basic Yarn Tension	U.K.	Australia	New Zealand
5½ sts and 7 rows on No. 8 needles	Hayfield: All Double Knitting yarns. Wendy: Peter Pan Baby Quick.	Patons: Caressa	
5½ sts and 7½ rows on No. 7 needles	Wendy: Peter Pan Bri-nylon Baby Quick.	Patons: Sea Urchin; Snow White Sports; Totem (patonised)	
5¾ sts and 7½ rows on No. 8 needles	Patons: Fiona.	Patons: Baroness Bri-nylon (8½ rows); Double Knit (7½ rows) Villawool: Superknit DC 8; Cascade Nylon Crepe 8 ply; Cascade Nylon 8 ply	
5½ sts and 7½ rows on No. 8 needles	Patons: Double Knitting Wool; Totem Double Crepe; Limelight Double Crepe; Brilliance Double Crepe; Double Plus; Bracken Tweed Double Knitting; Trident Double Knitting. Jaeger: Spiral-spun; Matchmaker Plain and Prints. Wendy: Peter Pan Courtelle Baby Quick. Pingouin: Classique Crylor; Multipigouin Emu: All Double Knitting yarns; Donegal; Lamira; Rainbow Double Knitting.	Patons: Bonny Courtelle (5¼ sts) Sirdar: Octo	Mosgiel: Aotea Romney Double Knitting; Lyric Super Double Crepe; Caress Supersoft Worsted Fingering
5½ sts and 7½ rows on No. 9 needles	Jaeger: Clarendon.	Sirdar: 8 ply Goldseal Courtelle	Twilleys: Knitcot
5½ sts and 8 rows on No. 8 needles	Emu: All Double Knitting yarns (including Carella); Crochet wool	Patons: Mohair; (7 rows)	
5½ sts and 8 rows on No. 9 needles	Emu: Baby Quickerknit Courtelle; Baby Quickerknit Bri-nylon.	Patons: Patex Boucle	
5 sts and 6½ rows on No. 7 needles	Patons: Flair	Villawool: Dinkum 8 ply	Pingouin: Mohair
5 sts and 6½ rows on No. 8 needles	Patons: Capstan.	Sirdar: Candytwist; Sportswool	Sirdar: Candytwist; Sportswool; Studio
5 sts and 7 rows on No. 8 needles	Jaeger: Mohair-spun; Wendy: Town 'n' Country; Mohair No. 1; Robin: Bernat Klein Mohair Loop No. 3.	Patons: Caressa (5½ sts)	
4½ sts and 5½ rows on No. 6 needles	Lee Target: Special Quality for Aran Knitting.	Villawool: Concorde	Mosgiel: Aotea Sable Soft Triple Knitting; Aotea Rambler Worsted Crepe
4½ sts and 6 rows on No. 7 needles	Robin: Aran Pure New Wool Filature de L'espièrres: Blarney Bainin; Blarney Heatherspun Wendy: Pompadour	Mahony: Blarney Bainin	
4½ sts and 6½ rows on No. 7 needles	Jaeger: Pebblespun	Robin: Tricel Nylon Perle Double Knitting (7 rows)	
4½ sts and 5½ rows on No. 5 needles	Wendy: Swiftknit	Patons: Skol (5½ rows)	
3½ sts and 5 rows on No. 3 needles	Lister: Prema Bulky Knitting	Lee Target: Super Fleetknit Sirdar: Pullman	Sirdar: Pullman



Figuring out the facts

Several countries are now using a metric system of weights and measurements and so it will be easier for readers to make use of a wider range of foreign yarns, patterns and fabrics. However, you may still need to know how to work out a few simple conversions from Imperial Standard measurements (introduced by Britain and still valid in many countries) to Metric measurements. Use these basic conversion tables and guides to international patterns and ready-to-wear sizes. Remember, though, to check all measurements, because there may be local variations to the standard sizings.

The main metric measurements are:

the metre (m) for length
the gramme (g) for weight
centi- means a hundredth part
milli- a thousandth part
kilo- means a thousand times.

So a kilometre is a thousand metres, and a centimetre is a hundredth part of a metre.

Cloth is sold in these widths

27in/68cm
 36in/90cm
 48in/120cm
 54in/136cm
 60in/150cm

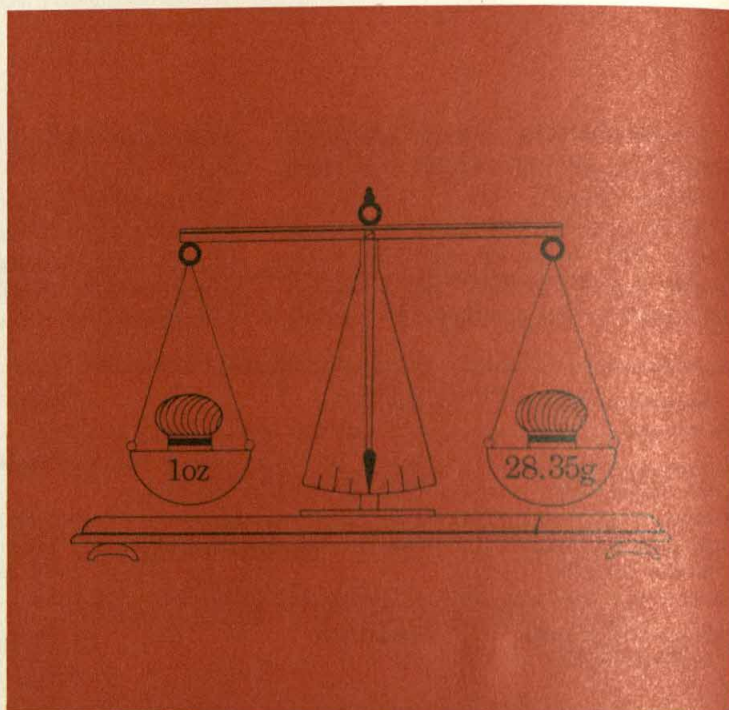
The decimal

Simply a way of writing decimal fractions of a unit.

$\frac{1}{10}$ is 0.1
 $\frac{1}{100}$ is 0.01
 $\frac{1}{1000}$ is 0.001

Decimal equivalents of common fractions are:

$\frac{1}{8}$ = 0.125
 $\frac{1}{4}$ = 0.25
 $\frac{1}{2}$ = 0.5
 $\frac{3}{4}$ = 0.75



A 1 oz ball of wool weighs just a little more than a 25g ball.

Useful weights—in grammes (g) and kilogrammes (kg)

1oz = 28.35g
 4oz = 113.4g
 8oz = 226.8g
 1lb = 454g
 25g = 0.9oz
 50g = 1.8oz
 1kg/1000g = 2.2lb

Figures have been rounded and should be used with care

$\frac{1}{8}$ in = 0.3cm	$\frac{1}{8}$ yd = 11.5cm
$\frac{1}{4}$ in = 0.6cm	$\frac{1}{4}$ yd = 22.9cm
$\frac{3}{8}$ in = 1cm	$\frac{3}{8}$ yd = 34.3cm
$\frac{1}{2}$ in = 1.3cm	$\frac{1}{2}$ yd = 45.7cm
$\frac{3}{4}$ in = 2cm	$\frac{3}{4}$ yd = 57.2cm
$\frac{7}{8}$ in = 2.3cm	$\frac{7}{8}$ yd = 68.6cm
1in = 2.5cm	$\frac{7}{8}$ yd = 80cm
2in = 5cm	1yd = 91.4cm
4in = 10cm	
6in = 15cm	
12in = 30cm	

Knitting yarn quantities (to convert either way)

1oz = 25g + 3.35g
 For 3oz buy 4 balls of 25g

7oz buy 8 balls of 25g
 12oz buy 14 balls of 25g

16oz buy 18 balls of 25g
 20oz buy 23 balls of 25g

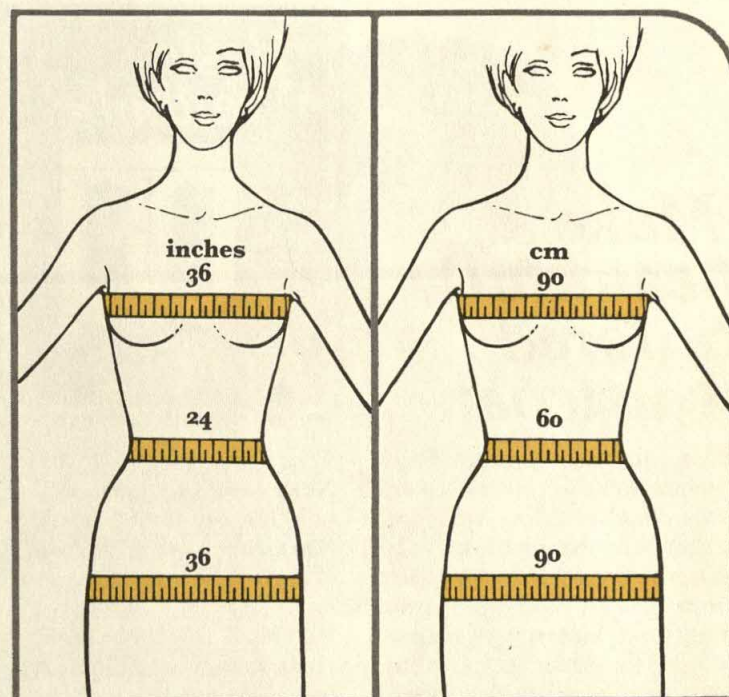
Paper pattern sizes

These have now been revised to line up more closely with ready-to-wear clothes. The sizes are recognised internationally by the pattern fashion industry and in all cases the figures on the pattern correspond with the exact body measurement you wish to fit. The following sizes are designed for a standard adult figure.

Size	10	12	14	16	18	20
	in cm	in cm	in cm	in cm	in cm	in cm
Bust	32½ 83	34 87	36 92	38 97	40 102	42 107
Waist	24 64	25½ 67	27 71	29 76	31 81	34 87
Hips	34½ 88	36 92	38 97	40 102	42 107	44 112

Choosing patterns for children is best done on the basis of breast measurement rather than age because a short, chubby figure may need a larger size pattern than that needed for a long, slim child of the same age. For example, starting with an infant:

Size		½	1	2	3	4	5	6	7	8
Breast	in	19	20	21	22	23	23½	24	25	26
	cm	48	51	53	56	58	61	64	66	69



Get used to thinking of your measurements to the nearest centimetre.



UK, Canada, New Zealand, Australia, = USA, = France, Spain, Italy = Germany = Sweden
S. Africa size 10 size 8 size 40 size 38 size 36

Ready-to-wear sizes

It's too complicated to give the exact international equivalents of all the different ready-to-wear clothes sizes. Here are some international sizes as a general guide, although, in fact, many countries have more than one standard.

UK, Canada, New Zealand, Australia, S. Africa
USA
France, Spain, Italy
Germany
Sweden

10	12	14	16	18	20
8	10	12	14	16	18
40	42	44	46	48	50
38	40	42	44	46	48
36	38	40	42	44	46



Make a beautifully tailored waistcoat

The softest random-dyed yarn makes this clever-shaped waistcoat the ideal wear for either the town or country. It is so versatile that you can wear it with trousers or any length of skirt and of course it can be made up just as successfully in plain colours. The snug, neat edging shows to full effect the special 'invisible' casting on method, see Knitting Know-how chapter 2, and even experienced knitters will be fascinated by this clever technique.

Sizes

To fit 32 [34:36] in bust
Length at centre back, 21½ [22: 22½] in
The figures in brackets [] refer to the 34 and 36in sizes respectively.

Tension

Equivalent to a basic tension of 6 stitches and 8 rows to one inch worked over stocking stitch on No.9 needles.

Materials

Jaeger Shadow-spun
11 [12:13] ½oz balls
One pair No.8 needles
One pair No.9 needles
One No.9 circular needle
Five small buttons

Back

Using No.9 needles and an odd length of yarn, cast on 49 [51:55] sts by the one needle method.

Next row With correct yarn, K1, *yfwd, K1, rep

from * to end. 97 [101:109] sts.

Next row K1, *yfwd, sl 1, ybk, K1, rep from * to end.

Next row Yfwd, sl 1, *ybk, K1, yfwd, sl 1, rep from * to end.

Rep last 2 rows once more.

Next row K1, *P1, K1, rep from * to end.

Next row P1, *K1, P1, rep from * to end.

Rep last 2 rows 3 times more. Change to No.8 needles and st st. Beg with a K row continue in st st, dec one st at each end of 7th and every following alt row until 81 [85: 93] sts rem, ending with a P row.

Continue in st st, inc one st at each end of 7th and every following 10th row until there are 93 [99: 105] sts, ending with a P row.

Continue without shaping until work measures 13in from beg, ending with a P row.

Shape armholes

Cast off 5 [6:7] sts at beg of next 2 rows.

Dec one st at each end of next and every alt row until 69 [73: 77] sts rem.

Continue without shaping until armholes measure 7½ [7¾: 8] in from beg, ending with a P row.

Shape shoulders

Cast off 8 sts at beg of next 2 rows and 8 [9: 10] sts at beg of following 2 rows.

Cast off rem 37 [39: 41] sts.

Left front

Using No.8 needles and correct yarn, cast on 29 [31: 33] sts.

Work in st st throughout. K 1 row.

Cast on 3 sts at beg of next and following 2 alt rows.

Dec one st at beg of next and every alt row at side edge 8 times in all, *at the same time* inc one st at front edge on every row 10 [10: 12] times in all, ending with a P row and keeping front edge straight after last inc.

Continue in st st, inc one st at side edge on 7th and every following 10th row until there are 46 [49: 52] sts.

Continue without shaping until work measures same as Back to underarm, less ribbing, ending at armhole edge.

Shape armhole and front edge

Cast off 5 [6: 7] sts at beg of next row.

Work 1 row.

Dec one st at armhole edge on next and every alt row 7 times in all, *at the same time* dec one st at front edge on next and every following 3rd row until 16 [17: 18] sts rem. Continue without shaping until armhole measures same as Back to shoulder, ending at armhole edge.

Shape shoulder

Cast off at beg of next and following alt row 8 sts once and 8 [9: 10] sts once.

Right front

Cast on as for Left front. Beg with a P row continue in st st and complete as given for Left front, reversing all shaping.

Front border

Join shoulder seams. Mark position for 5 buttons on Left front, first to come 1in above last bottom curve shaping and 5th to come 4 rows below first front edge shaping. Using No.9 needles and invisible casting on method as given for Back, cast on 217 [221: 225] sts. Change to No.9 circular needle and correct yarn, turning at the end of each row and working back. Continue as given for Back on 433 [441:449] sts, working

8 rows in K1, P1 rib when invisible edge has been completed and making buttonholes as markers are reached on 4th and 5th ribbing rows, as follows:

Next row Rib 74 [78: 82] sts, *cast off 3 sts, rib 10, rep from *4 times more, rib to end.

Next row Rib to end, casting on 3 sts above those cast off in previous row. Cast off in rib.

Armbands

Using No.9 needles and invisible cast on method as given for Back, cast on 63 [67: 71] sts. Complete as given for Front border, omitting buttonholes and working 4 rows K1, P1 rib.

To make up

Press each piece under a damp cloth with a cool iron omitting ribbing on Back hem and borders. Remove cast on thread. With RS facing, beg at Right front side seam and pin cast off edge of Front border round Right front edge, round neck and down Left front, making sure buttonholes come on Right front. Sew on border. Sew on armbands in same way. Join side seams including ribbing. Press seams very lightly. Sew on buttons.

Soft, subtly shaded waistcoats with neat 'invisible' cast on edge ▶

▼Details of 'invisible' edging



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New ways with fashion knitting



Hand knitting is one of the most exciting fashion crafts these days. New dyes, fibres, metallic yarns, mixed yarns and beautifully nubby textures all combine happily with the fluid, flexible quality of hand knitting. What is more, the techniques from different countries are now circulating internationally, so that there is a wealth of new information to draw on. For beginners, these Knitting Know-how chapters give a clear guide to the basic techniques. For the more experienced knitter there are many clever, little-known techniques, like the invisible casting on in Knitting Know-how 2, a range of garments in the Basic Wardrobe chapters, and hints on how to do your own designing.

The Tools of the Trade

- ☐ A rigid metal or wooden inch/centimetre rule
- ☐ Scissors
- ☐ Sewing-up needles with blunt points
- ☐ Rustless steel pins
- ☐ Stitch holder (like a large safety pin, to hold stitches not in use)
- ☐ Knitting register for counting-rows
- ☐ Knitting needle gauge to check correct needle size
- ☐ Cloth or polythene bag in which to keep knitting clean
- ☐ Iron and ironing surface with felt pad or blanket
- ☐ Cotton cloths suitable for use when pressing

Know your needles

Modern knitting needles are usually made of lightweight coated metal or of plastic, and should always be kept in good condition. Bent, scratched or uneven needles will spoil the evenness of your knitting, and should be discarded.

For 'flat' knitting—that is, knitting worked backwards and forwards on two needles—needles with knobs at one end are advisable as they lessen the possibility of dropped stitches, which is frustrating to the most even-tempered knitter.

For socks, gloves, certain types of sweaters, and any garment which is knitted 'in the round'—that is, in a circle instead of 'flat'—a set of four or more needles are used, pointed at both ends. A flexible circular needle is used for some designs for seamless circular garments, like skirts. The effect is the same as dividing the work between three or more needles but the work is much easier to handle and avoids loose stitches where the needles join.

Needle Sizes

Here is a chart of the British, American and French needle sizes. As you can see, with British sizes the higher the number, the smaller the diameter of the needle, whereas the French and American system is the reverse. Much larger needles can also be obtained, which are in sizes 0, 00 and 000 or $\frac{1}{2}$ in, $\frac{3}{4}$ in and 1in.

Knitting Needle Sizes

British	French	American
14	2	0
13	—	—
12	2.50	1
11	3.00	2
10	3.25	3
—	3.50	4
9	4.00	5
8	4.50	6
7	4.75	7
6	5.00	8
5	5.50	9
4	6.00	10
3	7.00	10½
2	8.00	11
1	9.25	13

Yarns and ply

Yarn is the word used to describe any spun thread, whether it is fine or thick. It may be a natural fibre like wool, cotton, linen, silk, angora, or mohair—or a man-made fibre like Acrilan, Orlon, nylon or Courtele.

When choosing a yarn, you will come across the word ply. This indicates the number of spun single threads that have been twisted together. Each single thread can be spun to any thickness so that a simple reference to the ply does not necessarily determine the thickness of the finished yarn, although the terms 2-ply, 3-ply and 4-ply are often used to mean yarn of a recognised thickness. The following ply classification is broadly applicable to the majority of hand-knitting yarns whether made from wool, man-made fibres or blends of both.

Baby Yarns are usually made from the higher quality yarns, and are available in 3-ply and 4-ply, also Quicker knit yarns which are equivalent to a 4-ply yarn but are light in weight due to their being softly twisted.

2, 3 and 4-ply yarns may be wool, wool and man-made fibre blends, or 100% man-made fibre.

Double Knitting yarns are the most widely used of all yarns, and are usually made from four spun single threads (although there are exceptions to this), twisted together to produce hardwearing yarns, virtually double the thickness of 4-ply yarns.

Chunky yarns and Double-Double Knitting yarns are extra thick yarns which knit up more quickly than finer yarns.

Crepe yarns are usually available in 4-ply (sometimes called single crepe) and double knitting (sometimes called double crepe). They are more tightly twisted than 4-ply double knitting yarns and so produce a smooth firm fabric which is particularly hardwearing and resistant to pilling.

Very important!

Since there is no official standardisation, yarns marketed by different firms often vary in thickness and in yardage.

If you cannot obtain the yarn quoted in the instructions, or have set your heart on something else, it is possible to use other yarn provided you can obtain the same tension as given in the pattern. Always buy sufficient yarn at one time so that all the yarn used is from the same dye lot. Yarn from a different dye lot may vary very slightly, but even the slightest difference can cause an unsightly line across your work, spoiling the whole effect.

Your success depends on tension

To make any design successfully it is absolutely vital that you obtain the tension stated in the pattern.

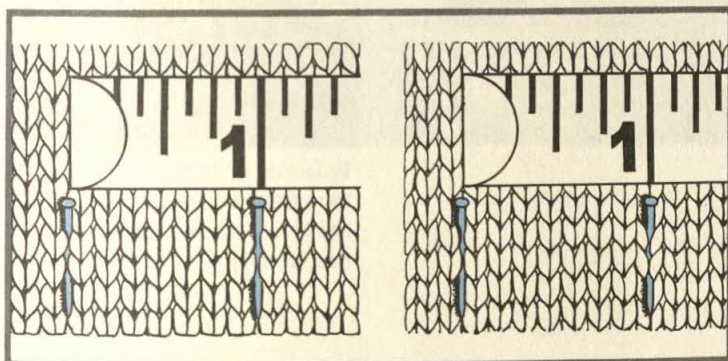
This means that you must obtain the same number of stitches to the inch and *also* the same number of rows to the inch as the designer obtained.

As a beginner, it is advisable when you first begin knitting to keep on practising, trying to obtain the correct tension. If however you cannot hold yarn and needles comfortably and at the same time obtain the correct tension, then change the size of needles you are using. If you are making too many stitches to the inch try using a larger size needle; if you are making too few stitches to the inch try a size finer needle.

This applies not only to the beginner but to all knitters beginning a new design. Always test that you have the correct tension by knitting a minimum of a 2 inch square. However, if you use a 4 inch square, it will be easier to measure exactly.

A few minutes spent on this preparation lays the foundation for a successful garment. If it is overlooked, a great deal of work may be undertaken before the error in size is realised. Even half a stitch too many or too few, although seemingly little, amounts to nine stitches too many or too few on the back of a 34in sweater. This can mean the completed sweater is 2 inches too large or small.

Once you have worked your tension square, lay it on a flat surface and pin it down. Place a measure on your knitting and mark out one inch with pins. Count the number of stitches between the two pins very carefully.



▲ The inches are marked out with pins, left, showing 7 stitches to the inch: right, measuring between the pins gives 7½ stitches to the inch

▼ The tension square is pinned into a perfect square, ready to measure



Abbreviations

Here are a list of knitting terms which are usually printed in a shortened form.

In some designs it is necessary to use a special abbreviation applicable to that design only.

In such a case the abbreviation will be explained at the point where it is first used, or placed in a clear note before the beginning of the instructions.

alt	=alternate
beg	=beginning
cm	=centimetre
dec	=decrease by working 2 stitches together
in	=inch(es)
inc	=increase by working into front and back of stitch
K	=knit
KB	=knit into back of stitch
LH	=left hand
M1K	=make 1 knitwise by picking up loop that lies between stitch just worked and following stitch, and knitting into back of it
M1P	=make 1 purlwise by picking up loop that lies between stitch just worked and following stitch, and purling into back of it
P	=purl
patt	=pattern
PB	=purl into back of stitch
psso	=pass slip stitch over
rem	=remaining
rep	=repeat
RH	=right hand
RS	=right side
sl 1	=slip 1 knitwise
sl 1P	=slip 1 purlwise
st(s)	=stitch(es)
st st	=stocking stitch
tbl	=through back of loops
tog	=together
TW2	=twist 2 by knitting into front of 2nd stitch then front of first stitch on left hand needle and slipping 2 stitches off needle together
TW2B	=twist 2 back by knitting into back of 2nd stitch then back of first stitch on left-hand needle and slipping 2 stitches off needle together
TW2F	=twist 2 front by knitting into front of 2nd stitch then front of first stitch on left-hand needle and slipping 2 stitches off needle together
WS	=wrong side
ybk	=yarn backward
yfwd	=yarn forward
yon	=yarn over needle
yrn	=yarn round needle

Choose your casting on method



Casting on is the first step in knitting, because it provides the first row of loops, or stitches, on the needle. There are various ways of casting on, each with its own appropriate use, and here we outline the two most popular methods. Also we introduce the intriguing 'invisible' European method, which may be new to many experienced knitters.

The Thumb method (using only one needle) is an excellent way to begin most garments since it gives an elastic and therefore hard wearing edge. On the other hand, the Two needle (or English cable) version is necessary when you want to cast on extra stitches during the knitting itself, for instance for a buttonhole or pocket.

The 'invisible' European method of casting on gives the fashionably flat-hemmed effect of a machine-made garment. It is a flexible strong finish which can hold ribbon or elastic and is very useful for designs which need casings.

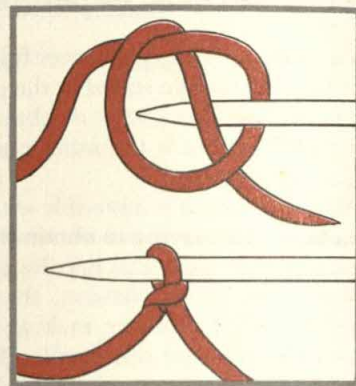
The scarf on this page uses the Thumb method, and in Knitting Know-how chapters 3 and 4 are further instructions for completing your scarf.

Pick your own scarf colour, then follow instructions on the facing page



Thumb method—using one needle

To cast on make a slip loop in the yarn about a yard from the end. (This length varies with the number of stitches to be cast on—1 yard will cast on about one hundred stitches. A guide to the length required is—the width of the piece of knitting to be cast on, multiplied by three.)



1. Slip loop on to needle which should be held in the right hand

Two needle method—or English cable

To cast on make a slip loop in the yarn as given for the Thumb method, at least three inches from the end. It is not necessary to try and gauge the length of yarn required to cast on the number of stitches with this method, as you will be working from the ball of yarn. Slip this loop on to the left hand knitting needle.

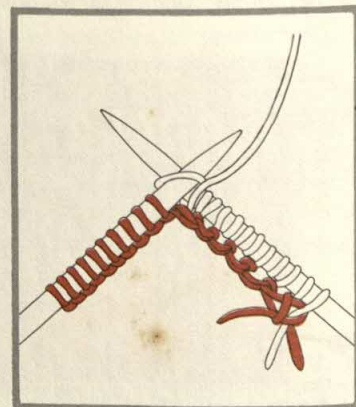


1. Insert right hand needle into loop holding yarn in right hand and wind yarn under and over the needle.

Invisible casting on

Even if you are an experienced knitter, you'll be delighted to discover the many uses to which this marvellous new technique lends itself.

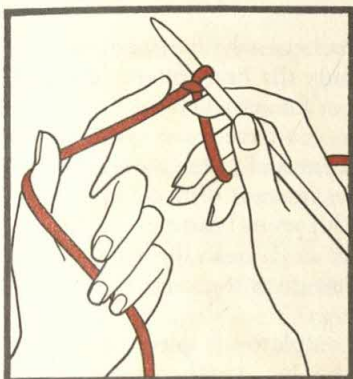
1. Using a contrast yarn, which is later removed, and the Thumb method, cast on half the number of stitches required, plus one. Now using the correct yarn for the garment, begin the ribbing.



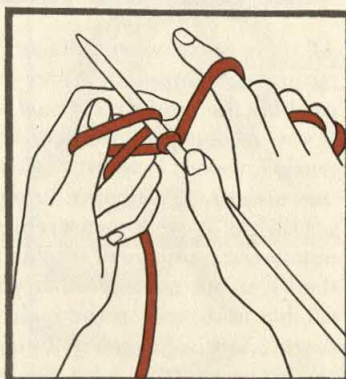
1st row. K1, *yfwd, K1, rep from * to end.

2nd row. K1, *yfwd, sl 1, ybk, K1, rep from * to end.

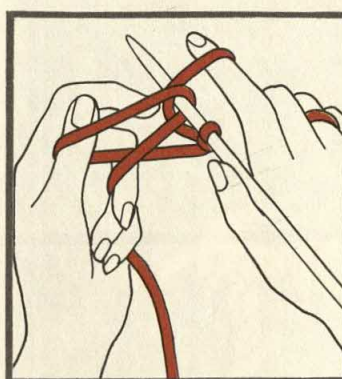
3rd row. Sl 1, *ybk, K1, yfwd, sl 1, rep from * to end.



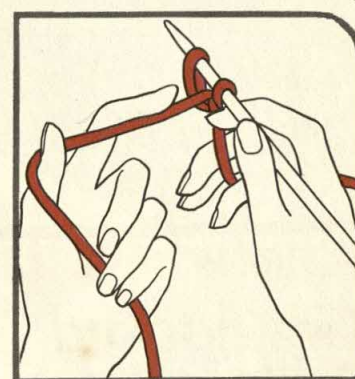
2. Working with the short length of yarn in the left hand, pass this round the left thumb.



3. Insert the point of the needle under the loop on the thumb, and hook forward the long end of yarn from the ball.



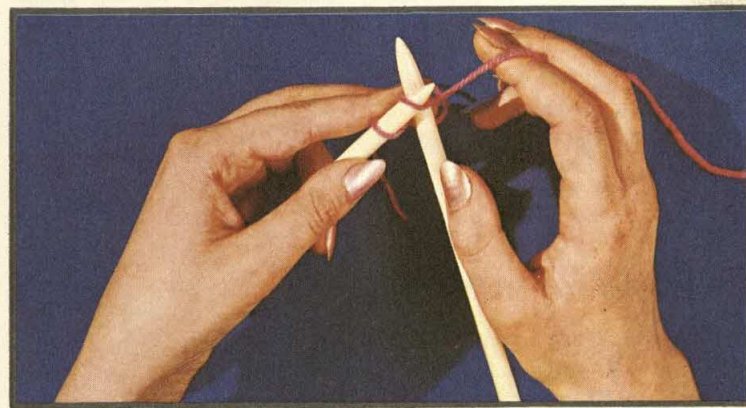
4. Wind yarn under and over the needle and draw through loop, leaving stitch on needle.



5. Tighten stitch on needle, noting that yarn is round thumb ready for next stitch.
6. Repeat action 3-5 for required number of stitches.

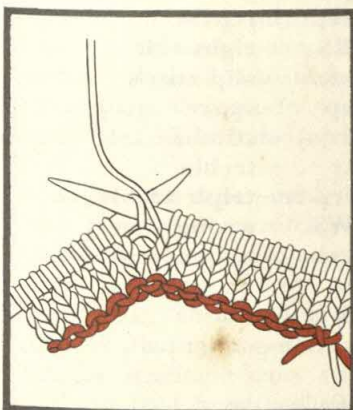


2. Draw the new loop through the first loop on left hand needle thus forming a second loop. Pass newly made loop onto the left hand needle.



3. Place point of right hand needle between two loops on left hand needle and wind yarn under and over the right hand needle point and draw this new loop through between the two stitches on the left hand needle. Slip this loop on to left hand needle.

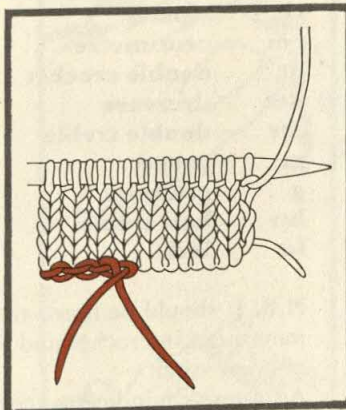
4. Repeat action described in paragraph 3 between last 2 stitches on left hand needle until the required number of stitches have been cast on.



Repeat 2nd and 3rd rows once more.

6th row. K1, *P1, K1, rep from * to end.

7th row. P1, *K1, P1, rep from * to end.



2. Continue in rib for the required length. Unpick contrast yarn. The ribs should appear to run right round the edge.

Beginners—knit a super scarf

If you have never knitted before start with one of the scarves on the opposite page. After chapter 4 it will be ready to wear.

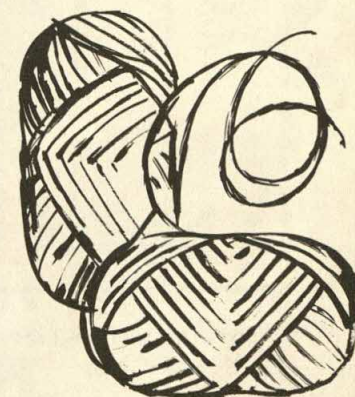
What you need: Mother's Scarf — 8oz plus 2oz for the fringe if required. Child's Scarf — 4oz plus 1oz for the fringe if required.

Yarn: Patons Totem Double Crepe.

Needles: One pair of 0 size.

Measurements: Mother's Scarf—Length 70in Width 12½ in. Child's Scarf—Length 50in Width 7½ in.

Tension: 4 stitches=1in.



Casting on: Using the Thumb method, cast on 50 stitches for the Mother's Scarf, or 30 stitches for the Child's Scarf. (For how to work, see **Knitting Know-how chapter 3**)

Get hooked on crochet

Crochet is a boon for the busy woman who can only spare ten minutes at a time. Once the three basic movements have been mastered, there are dozens of patterns, like the Old American squares on the opposite page (see chapter 5 for how to make the squares). They can be carried around in a handbag, worked individually, and then sewn up into anything from a bedspread to a waistcoat. Yet though crochet is simple, it provides marvellously crisp textures and colour effects. If you knit, you will notice that anything you crochet uses more yarn than something which is knitted. But because the crochet rows are deeper you will finish the work much faster, whether it's a man's tie or an evening dress.

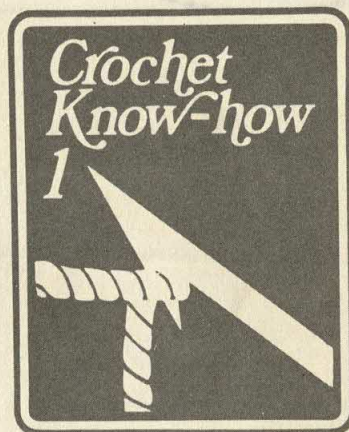
Equipped for action

Until July 1969 there were two ranges of crochet hooks available in Britain—a wool and a cotton range. Since July 1969 the International Standard range came into being which consists of one range for thick and fine work alike. All hook sizes given in future pages refer to the International Standard range and will be followed with the initials (ISR). The chart below shows clearly what number this would have been prior to the change-over.

ISR hooks	old Wool sizes	ISR hooks	old Cotton sizes
7.00	2	2.00	1½
6.00	4	1.75	2½
5.50	5	1.50	3½
5.00	6	1.25	4½
4.50	7	1.00	5½
4.00	8	0.75	6½
3.50	9	0.60	7
3.00	10		
2.50	12		
2.00	14		

The following tools will also be helpful:

- ☐ Rustless steel pins
- ☐ Scissors
- ☐ Sewing needles—some with blunt points for certain finishing processes
- ☐ A washable bag in which to keep work clean
- ☐ Iron and ironing board with felt pad or blanket
- ☐ Rigid inch rule
- ☐ Cloths suitable for pressing



Take care with yarn

All types of yarns are suitable for crochet—whether thick or thin, natural or man-made fibres—not only the fine cottons or linens used for the more traditional types of fine crochet.

If you are not absolutely certain that you have come to grips with tension, then it is wisest to buy the brand of yarn specified in the instructions. A different brand may make it difficult for you to obtain the correct measurements. But as in knitting, if you can obtain the numbers of stitches and rows given in the instructions, then you can use any other yarn that gives the same number of stitches and rows to the inch.

Always buy sufficient quantity to complete the garment so that all the yarn comes from the same dye lot. Another dye lot may vary very slightly and cause unwanted stripes. When working with balls of crochet cotton, always use the end from the centre of the ball as it runs more smoothly when being worked.

Take care with tension

Tension is one of the most important factors towards successful work. If you do not get the number of stitches and rows to one inch that are stated in the instructions your garment cannot have the correct measurements when completed.

Beginners should practise trying to obtain the correct tension, but if it proves impossible to obtain at the same time as holding hook and yarn comfortably, then different hook sizes should be tried.

Before beginning a garment, work a four inch square. If you find you have fewer stitches to the inch than given, then use a hook one size smaller: if on measuring you find you have too many stitches to the inch, then you must use a hook which is one size larger.

Abbreviations

Below you find a list of the most commonly used abbreviations. More complicated abbreviations will be given and explained as they occur.

alt = alternate	inc = increase
beg = beginning	oz = ounce
ch = chain	patt = pattern
cl = cluster	rep = repeat
cm = centimetre	RS = right side
dc = double crochet	ss = slip stitch
dec = decrease	sp = space
dtr = double treble	st(s) = stitches
gr = group	tr = treble
g = gramme	trp tr = triple treble
htr = half treble	WS = wrong side
in = inch	yrh = yarn round hook

N.B. It should be noted that yrh is the first movement in crochet and forms an important part of every stitch.

An asterisk * indicates repeats. Follow the instructions after the * once, and then repeat from the * as many times as specified.

Repeat instructions in brackets as many times as specified.

For example: (5ch, dc into next dc) 5 times, means to make all that is in brackets 5 times in all.

How to start

The beginning of crochet is to make a slip loop in the yarn and place it on the hook.

1. To make a slip loop. Wrap yarn around first and second fingers of left hand. Insert hook under front loop and draw the back loop through to form a new loop, slipping it off fingers and transferring it to the hook. Pull the loop tight.

2. Holding yarn and hook. Before making a chain, which is the next step, it is necessary to know how to hold the hook and the yarn correctly.

The hook is held in your right hand in the same way as you hold a pen or pencil. This means you hold it between thumb and first finger, letting the hook rest against the second finger, which controls it in moving through the stitches. The left hand is used to hold the work as it is made, and to control the yarn from the ball. Control the yarn by passing it over the first and second fingers of the left hand, then under the third finger and round the little finger—loosely letting the yarn flow.

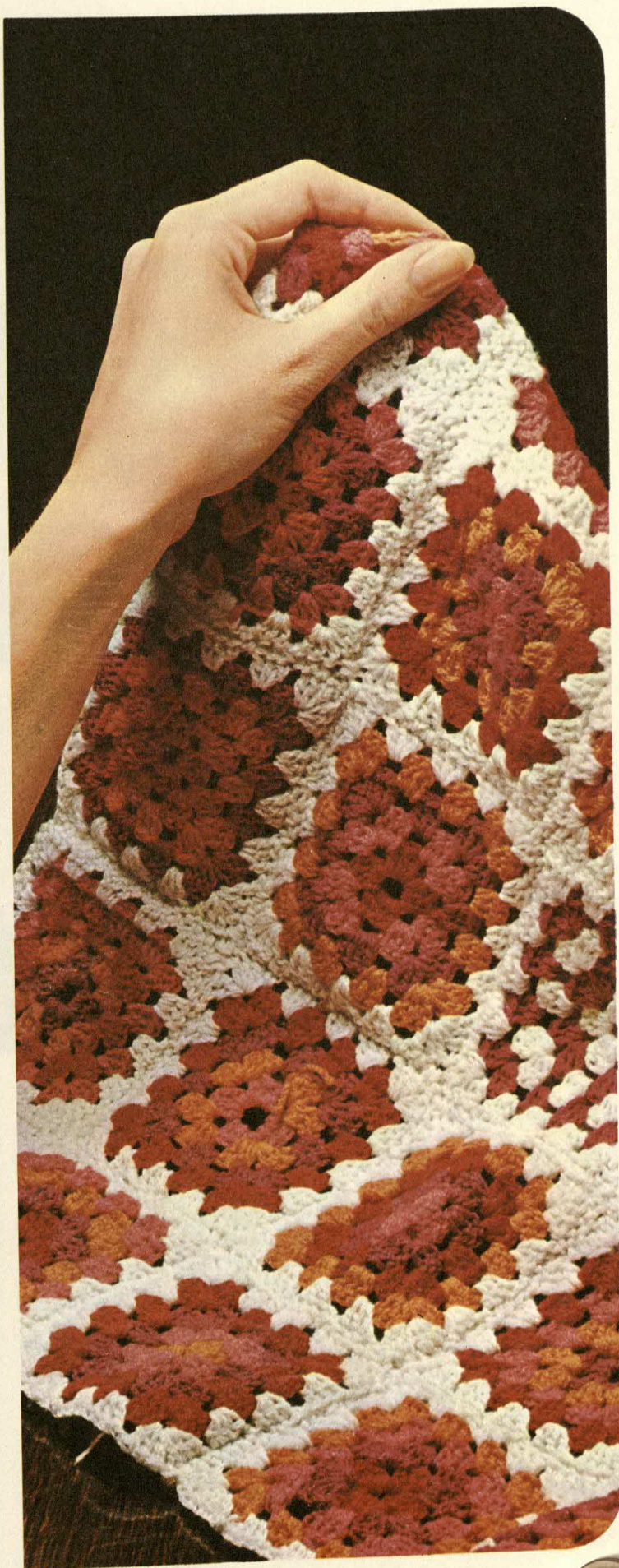
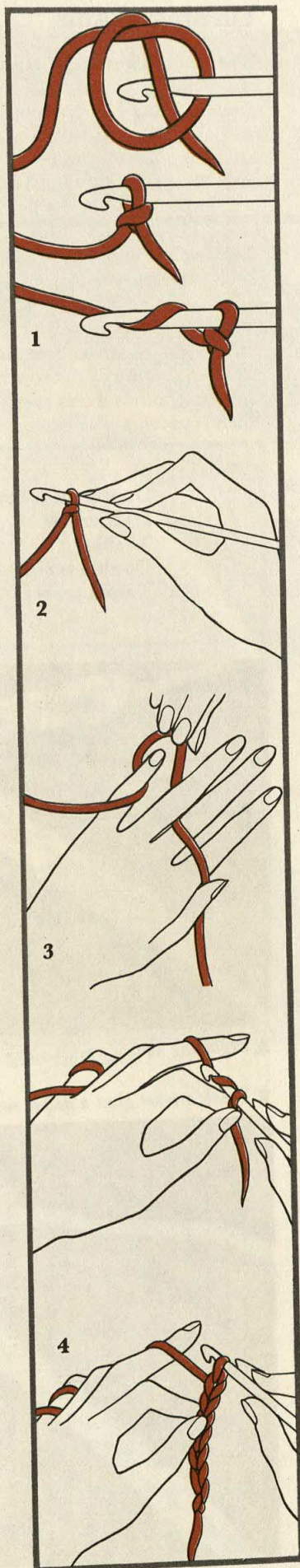
3. Chain. Hold the stitch you have made between thumb and first finger of left hand.

Pass hook from left to right under the yarn over your left hand fingers, and round the hook. This is called 'yarn round hook' (yrh) and is a most important part of all stitches. Draw yarn through loop on hook. This makes 1 chain (ch).

4. Repeat this action until you have as many chain stitches as you need, taking care to move your left hand thumb and finger up the chain to hold the stitch you have just made.

Practise making chains until you can hold hook and yarn comfortably.

To fasten off. Cut yarn about six inches from work. Thread loose end through the one remaining loop on the hook and pull it tightly.





Doubles and trebles

Crochet is based on a few very simple stitches from which all patterns are made. To begin, make a chain and then work back along that chain with your chosen stitch. The top edge of this row forms a new chain base for the next row. At this stage always remember to pick up the top two loops of the chain formed by the previous row, unless the design instructions state otherwise. This gives a flat surface and a firm fabric. (Sometimes there will be instructions for working into back or front loop to give a ridged effect.)

Double crochet (dc)

Make the required length of chain, plus two turning chain stitches (usually just called chain).

1st row. Miss the first two chain.* Insert hook in next chain, yarn round hook, draw through loop (2 loops on hook), yarn round hook, and draw through both loops (1 loop on hook). This makes one double crochet. Repeat from * to end of chain. Turn.

2nd row. 2 chain, miss first double crochet.* Insert hook through next double crochet (picking up both loops), yarn round hook, draw loop through (2 loops on hook), yarn round hook, draw loop through both loops on hook (1 loop on hook), repeat from * in every double crochet, working last double crochet into turning chain on previous row. Turn.

Repeat 2nd row until the work measures the required length. Fasten off.

Do check the number of stitches at the end of each row, to make sure you have worked the full number of stitches.

Treble stitch (tr)

Make the required length of chain plus 3 turning chain.

1st row. Miss first 3 chain,* yarn round hook, insert hook into next chain, yarn round hook, draw through one loop (3 loops on hook), yarn round hook, and draw through 2 loops (2 loops on hook), yarn round hook, and draw through remaining 2 loops on hook (1 loop on hook). This forms 1 treble. Repeat from * to end of chain, turn.

2nd row. 3 chain, miss the first treble * 1 treble in next treble, repeat from * to end of row, working last treble into third chain of turning chain, turn.

Repeat 2nd row until the work measures the required length. Remember to check the number of stitches you have worked at the end of each row to maintain the shape of your work.

Always take good care to draw up the first loop to its full height. Proper loop formation gives the finished stitch its full and soft appearance. If the top of the stitch is finished off too loosely a ragged effect will be produced.

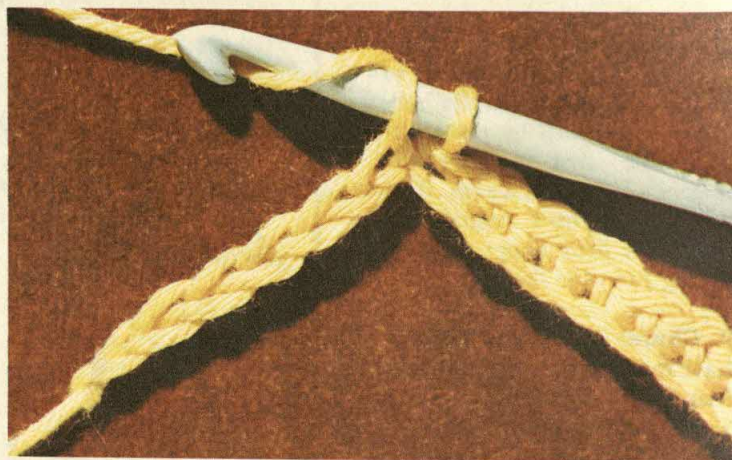
Turning chains

When working rows (as opposed to rounds), it is necessary to add extra chain stitches at the beginning of each row as a 'fake' stitch to bring you up to the level of stitching for this row. These extra stitches are called turning chain and count as the first stitch of the row to be worked (unless otherwise stated). To compensate for this extra stitch, you must miss the first stitch of the row and work the first actual pattern stitch into the second stitch of the previous row. At the end of each row the last stitch is then worked into the turning chain of the previous row.

These turning chain give a neat, firm edge to your work. The following table is a guide to the number of chain to be worked to give the right depth of the stitch being replaced.

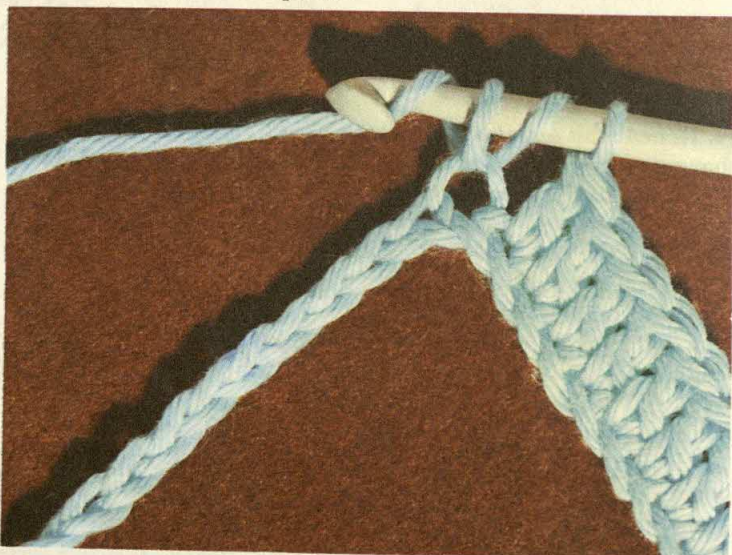
N.B. Some patterns give instructions for working the turning chain at the end of the row before turning to start the next row. You may do this if you prefer, but in this publication the turning chain is given at the beginning of each row.

Double crochet	— 2 turning chain
Half treble	— 2 turning chain
Treble	— 3 turning chain
Double treble	— 4 turning chain
Triple treble	— 5 turning chain



▲ Beginning double crochet along the first chain

▼ Treble crochet gives a deeper row





▲ Bright and useful pot-holders, each about $5\frac{1}{2}$ in square.

Saucepan-holders

You will find it quite easy to make these gay, useful saucepan-holders with the two basic stitches given on the opposite page.

Materials required. For each of the pot-holders shown in the picture you need about 1oz of double knitting yarn. A No.5.00 ISR hook was used, giving a tension of 4sts to 1in. If necessary, change the hook size until you obtain 4sts to 1in square. The finished holder will then measure about $5\frac{1}{2}$ in square. The size is easily adapted by adding 4sts for each extra inch required, and working until the holder is square.

Double crochet pot-holder (on right)

Begin with 21 ch in main colour.

1st row. Into 2nd ch from hook work 1 dc, 1 dc into each ch to end. Turn.

2nd row. 2 ch * 1 dc into next dc, rep from * to end working last dc into turning ch, turn.

Repeat 2nd row until you have the size you require to form a square. Fasten off.

Edging— With contrasting colour, work 1 dc into last st worked before fastening off, work 1 dc into next st, working around the holder from left to right instead of right to left: this gives an extra ridged effect to the stitch. Work 1 dc into each st on top and base rows, and 2 dc into every 3 rows along side edges. To work loop— At end of last row work 10 ch and join into last dc with a ss to form a loop. Fasten off and press lightly.

Treble crochet pot-holder (on left)

Begin with 23 ch in main colour.

1st row. Into 4th ch from hook, work 1 tr, work 1 tr into each ch to end. Turn.

2nd row. 3 ch, * 1 tr into next tr, rep from * to end working last tr into turning ch. Turn.

Rep 2nd row until you have the size required to produce square. Fasten off.

With contrasting yarn work edging as given for double crochet pot-holder.

Painting with silks and cottons

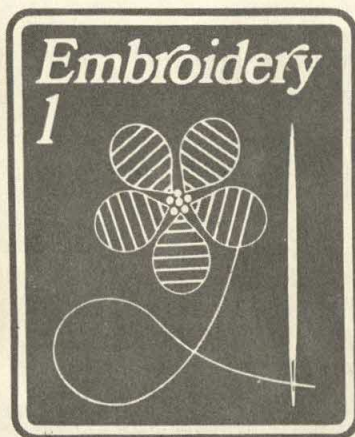
Embroidery is at last being recognised as an art form and is finding its way into the museums of modern art. If you are bent on adding decorative touches to your wardrobe and home or want to design a beautiful panel, it's worth looking through the Golden Hands collection of stitches and designs, both modern and historical, to find inspiration and clear instructions on how to work the stitches.

Nowadays you can create exciting textures and three dimensional effects by using strong designs and colour schemes and a fascinating variety of stitches and yarns. But remember, if you are embroidering things which need to be laundered, make sure that all the materials have fast dyes and are washable, and avoid using stitches which are too long.

Designs

Ready-made embroidery designs are usually sold in three ways: (a) as transfers ready to iron on to your own choice of fabric (b) already printed on cloth, often in a pack complete with yarns (c) with charts for counted thread work (for example, Cross-stitch). In later chapters you will discover how to make your own designs, and how to enlarge and adapt.

This gay Czechoslovakian peasant design is worked in simple cross stitch



Know your needles

Always use the correct needle for the type of embroidery you are working to ensure ease and comfort.

Sharps needle	medium length, with small eye —for sewing with cotton or a single strand of stranded cotton.
Crewel needle sizes 6-8 size 5	long and sharp, with large eye —for stranded cotton, Coton à broder. Pearl cotton No. 8. Larger eye—for tapestry wool, and Pearl Cotton No. 5.
Chenille needle No. 19	short and sharp, with large eye —for thick threads, tapestry wool, soft embroidery cotton.
Tapestry needle	blunt end—for whipped and laced stitches, canvas embroidery, drawn fabric and drawn-thread work.
Beading needle	fine—for sewing on beads.
Tambour hook	hook similar to a crochet hook —used for attaching beads.

Which cloth to work on

You can work embroidery on almost any cloth unless you are following a charted design for counted thread embroidery or drawn-thread work. For both these you need an even-weave cloth. This cloth has an even number of vertical and horizontal threads per square inch, and comes in a variety of colours. It is the best type to use for a beginner, as it helps to keep stitches even. Start by looking at even-weave cloths on the embroidery counter at your local store. You will also find that many linens, cottons and rayons in dress and furnishing fabric departments are also evenly-woven, and are equally suitable.

Frames

The most popular types are **tambour** and **slate frames**. The slate frame is like a wooden picture frame over which the work is stretched and tacked: this will be dealt with in a later chapter. There are three types of tambour which are all basically used in the same way: the embroidery screw ring which is held in the hand, the tambour frame which clamps on a table, and the table frame which has a stand.

Setting up a tambour frame

To prepare the tambour frame simply take the inside frame (the one without a screw) and wind bias binding evenly all round it so that none of the wood shows. This protects the material. Place the material over the inside ring and press the outside ring down over it, until the one ring is inside the other. Gently ease the fabric down until it is taut and smooth. Tighten the screw and you are then ready to begin.
If you are working with a delicate fabric, cover it with a layer of protective tissue before pressing down the outside ring. This tissue must be cut to within half an inch of the ring before starting.



▲ A table frame, on its stand, with the outer ring displayed
▼ A tambour frame can be clamped on to a table, or the arm of a chair



Yarns

Some techniques require a particular thread, but in many stitches, you can experiment with several kinds of yarn.

Yarn/description/uses

1. Anchor linen/twisted shiny linen/cut work, drawn fabric, drawn-thread work

2. Soft embroidery cotton/twisted, matt cotton/basic stitches, couching, Hardanger, pattern darning

3. Coton à broder/twisted, shiny cotton/basic stitches, cut work, drawn-thread work, Hardanger, Holbein, smocking, Whitework

4. Crewel wool/twisted, matt wool strands, separable/basic stitches, couching, canvas work

5. Slub cotton/knitting cotton uneven surface/couching

6. Tapestry wool/twisted, matt wool/basic stitches, couching, pattern darning, canvas work

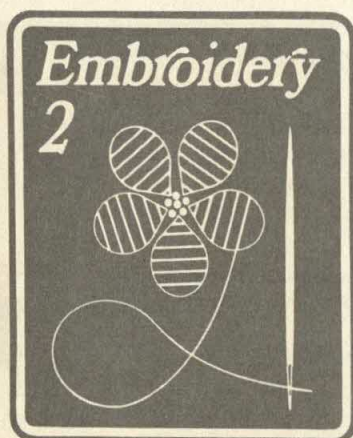
7. Stranded cotton/twisted separable shiny/basic stitches, counted thread work drawn fabric and drawn-thread work, Hardanger

8. Pearl cotton/twisted, shiny cotton, No.5 thick, No.8 thin/basic stitches, Blackwork, counted thread work, drawn fabric and drawn-thread work, Hardanger, smocking

9. Mohair/fluffy knitting yarn/basic stitches (limited use), couching



Stitch families and pattern darning



Stitches are divided into families, or groups, and the main families are line, flat, looped, chained, knotted, filling, composite and couching.

The stitch guide begins with simple running stitch and shows you some decorative effects you can achieve by using pattern darning. If you want to try them out immediately, see if you have a plain bath towel in the airing cupboard. You will notice that there is a 'flat' border between the main terry towelling area and the edge which can be pattern darned in colours to match the bathroom scheme.

Remember, whenever you begin to embroider, start by making a knot in the thread, anchor the knot with a few stitches and then continue embroidering. When you have finished just snip the knot off close to the material, so that the thread is perfectly flat and secure.

Running stitch

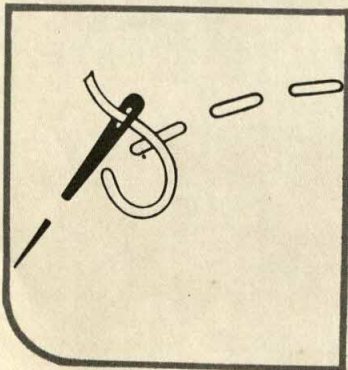
This stitch is worked horizontally from right to left. Pass the needle over and under the fabric, making the upper stitches the same length and the under ones half as long (also keeping them the same length as each other). For example over 6 threads, under 3, over 6.

Finishing off

To finish off, work one or two back stitches into the reverse side of the work so that they do not show through on the right side. N.B. When you are doing embroidery, never pull your thread too tight or it will pucker the fabric.

This Bulgarian border shows how even humble running stitch can be built up into rich motifs with pattern darning. You will find the same sort of pattern-darned designs on peasant skirts, tote-bags and rugs in Greece, often in corn yellow, red and white on black cloth; or red, black, white and yellow on blue.

Simple running stitch can make this rich Bulgarian border



Pattern darning

This is an easy and quick method of decorating cloth with simple running stitch, and makes beautiful borders for household linen, children's dresses, and any other garment which needs livening up. Running stitches of varying lengths can be worked in rows to build up into a regular pattern. This is often known as huckaback embroidery as it was usually worked on huckaback, a cloth especially used for hand towels. You can also put a running stitch border on a terry towel by working the pattern of the flat surface of the material, near the ends of the towel, not on the raised pile itself. Remember, too, that towels need heavy and frequent washing, so use washable threads.

Fabrics. Suitable fabrics for pattern darning are any even-weave materials like linen and wool. Simply weave or darn the thread into the ground fabric, keeping the tension even.

Threads. Use stranded cotton or pearl cotton for linen or cotton towels, tablecloths and napkins and use tapestry wool for woollen fabrics. Pattern darning can also be done on knitted garments or very loose tweeds using narrow velvet ribbon.

Brick pattern

1st row. Under 13 threads, over 3 threads, under 2, over 3, under 2, over 3, under 13. Repeat right along border, and do as many rows as required to form the block of stitches.

2nd row. Over 3, under 2, over 3, under 2, over 3, under 13. Repeat as often as needed.

Diabolo pattern

(o=over u=under)

1st row. o12 u6. *2nd row.* o10 u8. *3rd row.* o8 u10. *4th row.* o6 u12. *5th row.* o4 u14. *6th row.* o2 u16. *7th row.* o2 u16. *8th row.* o4 u14. *9th row.* o6 u12. *10th row.* o8 u10. *11th row.* o10 u8. *12th row.* o12 u6.

Serpentine pattern

(o=over u=under)

1st row. Across: o2 u2 o2 u2 o2 u2 o2. Up: u2 o2 u2 o2 u2.

Across: o2 u2 o2 u2 o2 u2 o2 u2 o2 u2.

Down: o2 u2 o2 u2 o2 u2. Across: begin again.

2nd row. Same as first, but start with two stitches under, and work on alternate stitches.

Plaid pattern

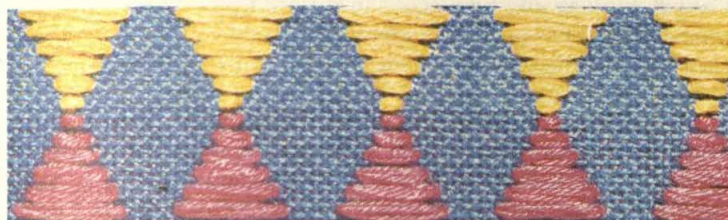
Using regular running stitch (in this case over 3 under 3), work five lines of colour across the material to form a stripe. Repeat these stripes at regular intervals, and then repeat the whole process with vertical stripes in the same or a different set of colours. You can work out different patterns by varying the number of lines and the colour of the stripes, or you can do it diagonally to give a criss-cross effect.

Hexagram pattern

This pattern is ideal for livening plain dresses or table linen. The effect is achieved by the use of running stitches on different levels. Follow the picture carefully in four different colours, or four tones of the same colour.



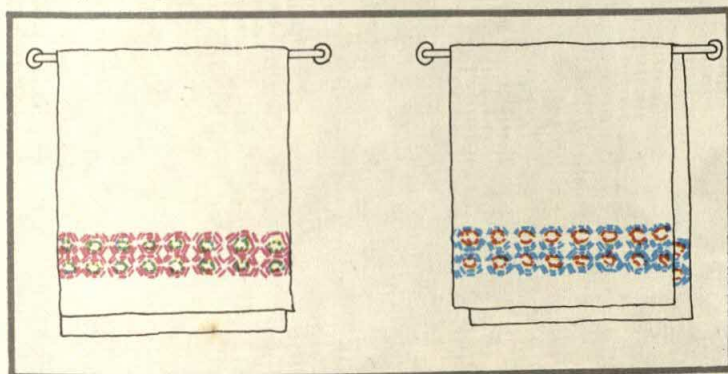
Brick patterns are easily formed by regularly spaced stitches



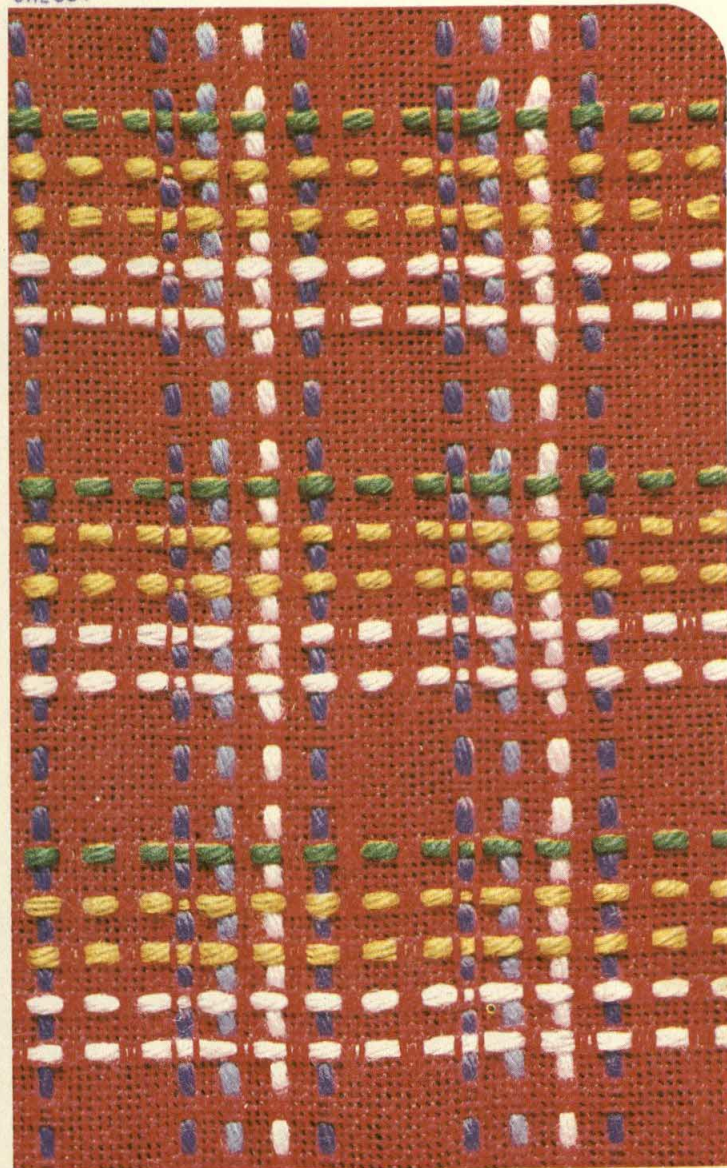
Vary the length of your stitches for a solid Diabolo effect



The Serpentine pattern gives a light, fluid design

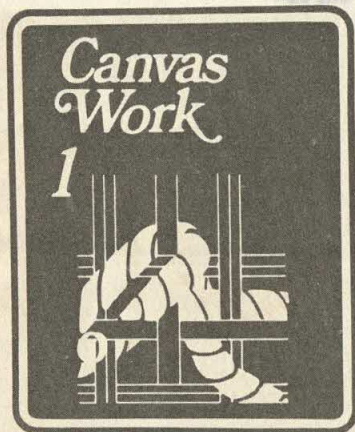


▲ Pattern darned towels. ▼ Hexagram pattern, for a '3-D' effect



▲ Gay plaid pattern, above, is useful for a decorative all-over effect





From cuff-links to carpets

From the time that someone called the famous Bayeux panel a tapestry, people have been confused about what is embroidery, what is tapestry and what is canvas work.

In fact, the Bayeux panel is an example of early English embroidery, worked in wools on a linen fabric. Tapestry is always woven, in patterns and pictures, on a loom, with small sections woven individually, then stitched together by hand. When next you visit a museum, look carefully at the tapestries and you'll see how small some sections are.

Canvas work is embroidery on canvas. It was very popular in England and Europe from the early sixteenth century until the mid-eighteenth century, but then it marked time, until it was recently revived.

Now the lovely variety of traditional canvas work stitches, which have for so long been neglected, are enjoying a new importance. They are being used in fabulous modern designs, often with unusual new yarns which were not formerly associated with embroidery.

Today, canvas work is an adventure in the use of stitches, yarns, and abstract designs which lend themselves to the square formation of the stitches.

Colourful, textured and tough

The attraction of canvas work today, apart from the fact that it is hand-made and not mass produced, is that all-over embroidery on canvas makes objects and decorations which are really tough and hard-wearing.

It is simple to do, and you have only to visit the yarn counter of any shop to be inspired. Brilliant silks, metallic threads, stranded shiny cottons, soft matt cottons, new knobbly-textured wools and bright plastic raffia all come in a myriad of beautiful colours.

As well as the colour, the success of all canvas embroidery depends upon the texture of the stitches and the threads.

Canvas size

The canvas must be firm, supple, and evenly woven, and the number of threads to an inch can vary from 26 per inch for fine work, to 3 per inch for very coarse work.

There are two types, single thread canvas and double thread canvas. You can also use evenly woven fabrics such as Aida cloth, or Hardanger, and even-weave linens or woollen fabrics.

Single thread canvas is measured by the number of threads to the inch and double thread canvas is measured to the number of double threads to the inch. Single weave canvas is the best to use since it is possible to embroider a wide variety of stitches on it, whereas double weave is restricted to four or five only.

Needles

Use tapestry needles with large eyes and blunt points. They are available in a variety of sizes, of which sizes 18-21 are the most popular, but size 14 is better for very coarse material.

Frames

Canvas work should be worked in a slate frame. This helps you to maintain the correct shape of the work while it is being embroidered. Small items which you can easily hold in your hand need not be framed.

Floral design, typical of nineteenth century canvas work, with soft muted colours, careful shading, and an ornate over-all appearance



Yarns

In canvas work the stitches must completely cover the canvas. Threads are available in differing thicknesses and some are made up of several individual strands which are twisted together but can be separated as required. To cover the canvas you need to use the correct thickness of thread. If, however, the thread coverage looks thin and mean, you should pad it out with the technique known as tramming to fill the space. Never use too long a yarn as it will wear thin and your work will look uneven and tired. If you find the yarn becoming thin or fluffy, start a new length of yarn at once. It is usually quicker to use a short length—which is a yarn about 12 to 14 inches long.

A modern cushion, designed by Joan Nicholson for Penelope's Simpler Range, with abstract pattern repeats, and clear bright colours



The right yarn for the canvas

1. Double thread canvas

12 double threads to lin.

Yarns: tapestry wool, crewel wool, 4-ply knitting yarns, Pearl cotton, stranded cotton, linen embroidery thread, metallic yarns, stranded pure silk.

2. Double thread canvas

10 double threads to lin.

Yarns as for No.1 plus double knitting yarns, plastic raffia.

3. Coin net

20 threads to lin.

Yarns as for No.1.

4. Single weave canvas

18 threads to lin.

Yarns as for No.1 and No.2 plus knitting yarns in a variety of textures such as mohair, tweed, metallic and wool mixtures, soft embroidery cotton, carpet thrums, Rya rug wool, applied braids and cords, spinning yarns.

5. Single weave

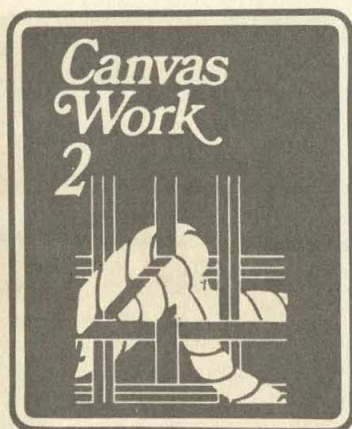
12 threads to lin.

Yarns as for No.1 and No.2 and No.4 using more than one thickness of yarn where necessary plus fine ribbons, strings.

Check off your canvas information against the picture on the right ►



One stitch and a batch of buttons



With just one basic canvas work stitch you can make your own buttons in dozens of different yarns and motifs. A canvas work waistcoat would look stunning with its own buttons worked to match, or they could be fun used in the design for a panel. This page gives you the instructions for making the buttons plus three button designs (shown on the right) using half cross stitch, with or without trammings.

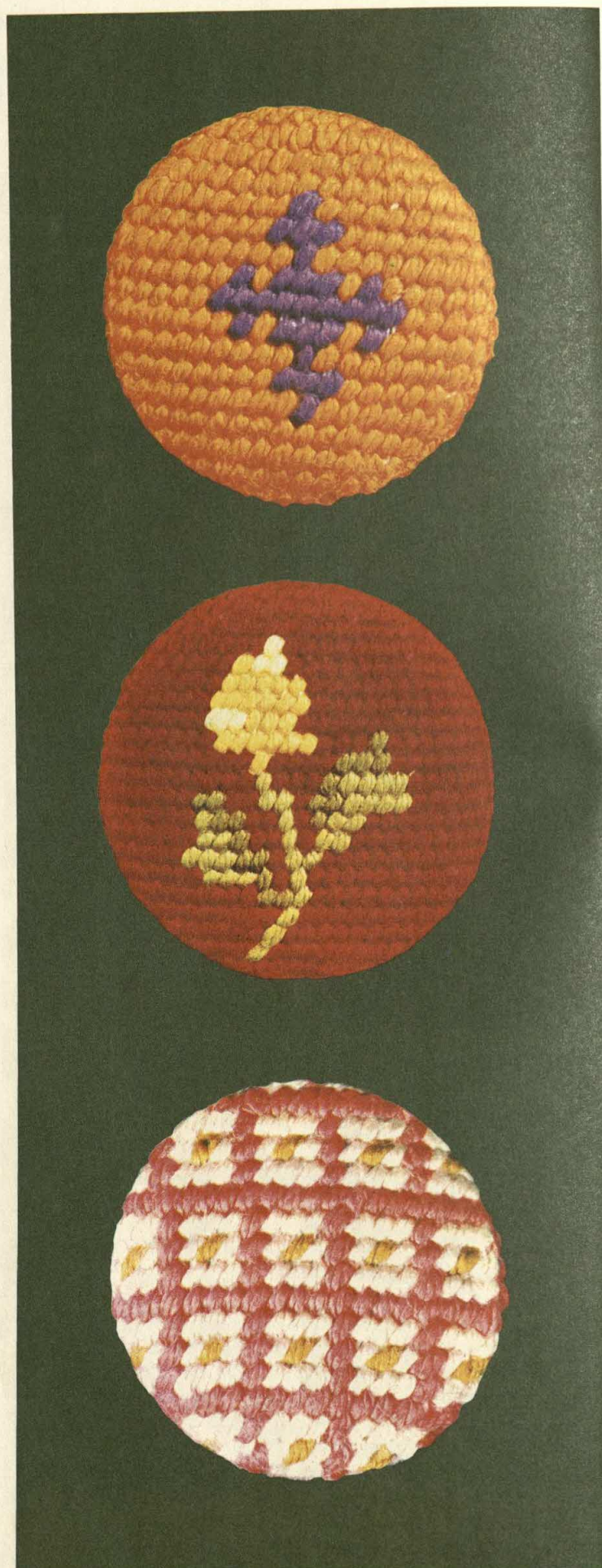
How to make the buttons

Use do-it-yourself buttons which come in four sizes from most haberdashery departments. Here are three designs to start with, plus a chart to show you the right fabric and thread to use for each size of button. Always use an even-weave cloth.

The chart gives the turning allowance which will take the worked material safely over the edge to the back of the button. Simply draw a circle round the button, allowing enough for the turnings as well, and you are ready to start stitching.

N.B. The snap-together buttons are simple to make and come with easy-to-follow instructions on the packet, but if you prefer, your local Singer shop will turn the finished work into buttons. Use half cross stitch, trammed, or untrammed, as you find it necessary. Follow the exact number of stitches shown in the picture. To work out your own patterns, plot them out first on squared graph paper with coloured pencils.

Trim button size+turning	Fabric threads to the inch	Suggested threads
$\frac{3}{4}$ in + $\frac{1}{8}$ in turning	28	3 strands of stranded cotton 2 strands of crewel wool Pearl cotton
$\frac{7}{8}$ in + $\frac{1}{8}$ in turning	25	4 strands of stranded cotton
$1\frac{1}{8}$ in + $\frac{1}{4}$ in turning	18	6 strands of stranded cotton
$1\frac{1}{2}$ in + $\frac{1}{4}$ in turning	14 Aida cloth (14 blocks of thread to the inch)	6 strands of stranded cotton tapestry wool raffia 4-ply knitting



How to start

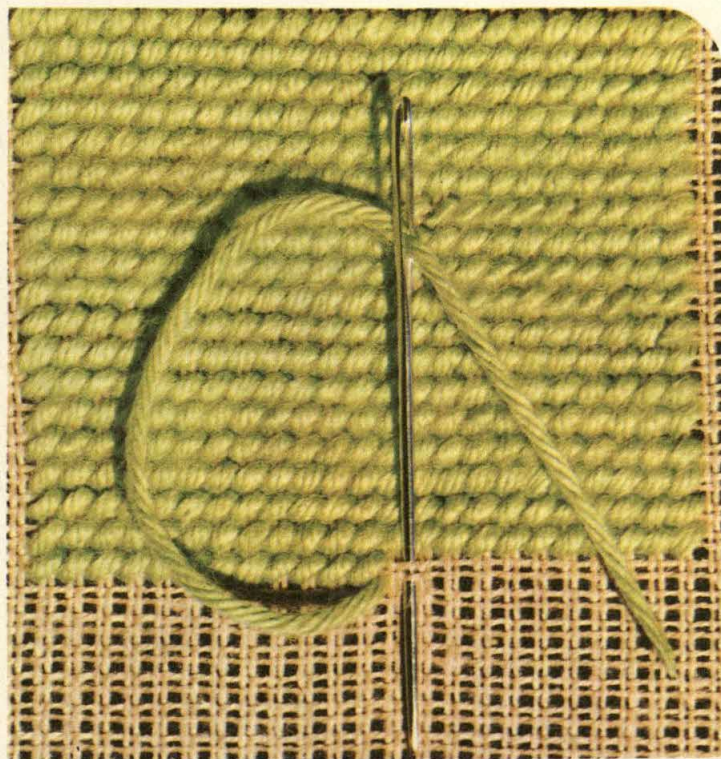
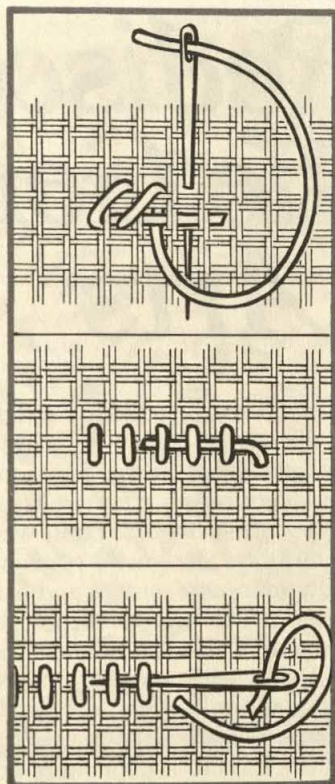
1. Find the centre of the piece of canvas by folding it in half twice; mark the centre lightly with a coloured crayon or thread. Start in the centre, but instead of using a knot, draw the needle up through the canvas, leaving a tail about half an inch long at the back.

2. Hold this thread close to the canvas and work over it, binding it in with the first few stitches (which are seen here from the back).

To finish off

Darn the thread into the stitches at the back of your work to secure it. To continue with a new thread, darn its tail into back of the previous row.

Never allow any of these threads to accumulate in one place as this results in unsightly bumps.

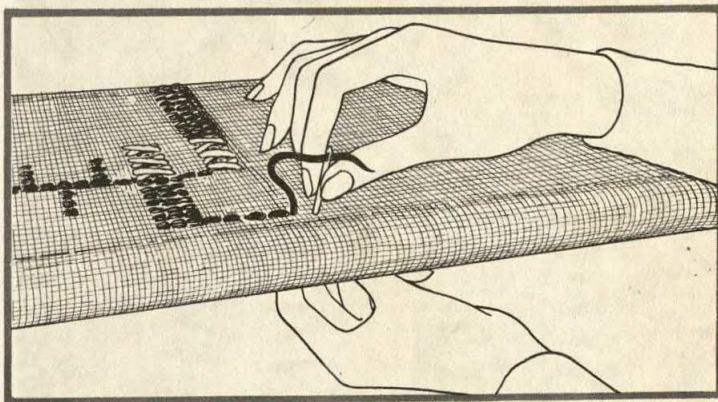


Half cross stitch

Half cross stitch is hard-wearing—smooth, flat and ideal for things which need to be tough, like stool and chair seats. But because it is so simple to do, it is one of the best stitches to use for any small scale patterns.

This stitch is worked as shown, from left to right. Up through the canvas from bottom left, down through the next 'hole' on top right. This makes a diagonal stitch on the front and a short straight stitch on the back.

Fasten off at the end of each patch of colour and begin again so that you do not leave long lengths of thread at the back.



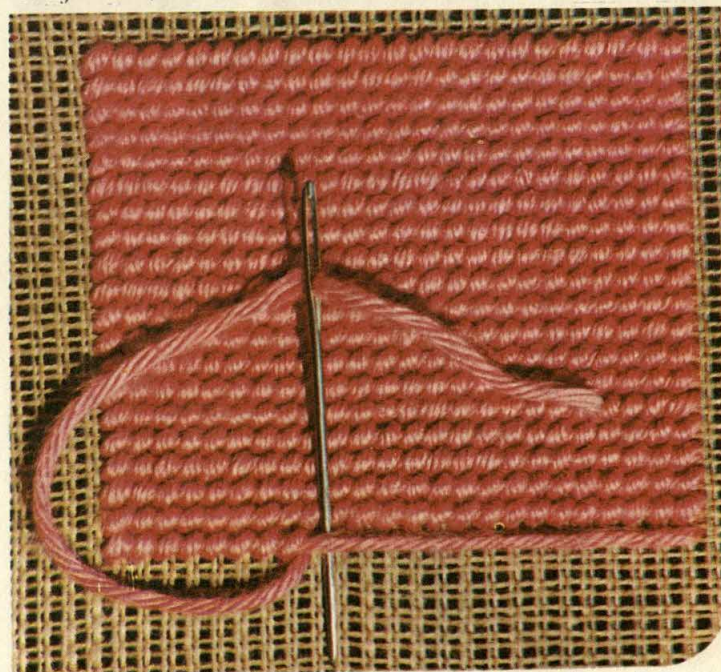
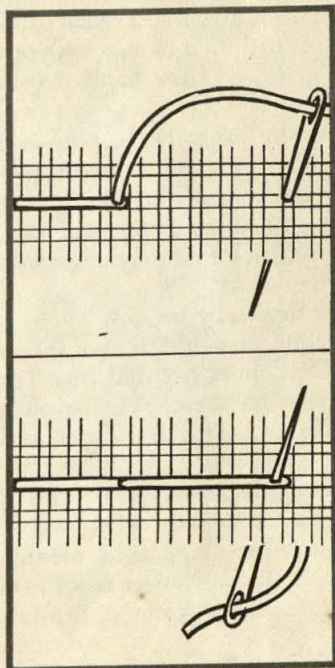
▲ Half cross stitch. The drawing shows the method used when working in a frame. ▼ The stitch worked over tramming

Tramming

Tramming is a padding stitch which is used when the thread is not thick enough to cover the canvas completely.

The tramming wool runs along each horizontal single canvas thread, or pairs of thread (called 'tramlines') as shown in the illustration right. Bring the thread up through these tramlines, leaving a short tail at the back. Work in overlapping tramming stitches, not more than five inches long, for the length of your working area. Then take the thread down through the tramlines again.

Work the stitch over the tramming thread, binding in the tramming tails as you go.





Rediscovering The Gentle Arts

If you've ever admired a delicate piece of hand-made lace, a display of fragile embroidery on net, or a flamboyantly fringed shawl in the Paris collections, then you should find the Gentle Arts chapters fascinating.

Once, these delicate crafts were the pursuit of ladies of leisure. Nowadays designers, teachers and art students are making bold macramé screens and fringes out of bright rug wools and thick string: they are using daisymaker frames for a modern version of 'Teneriffe Lace'; and working bobbin lace on giant bobbins with metallic yarns for glittering, brilliant, three-dimensional effects.

These Gentle Arts chapters give the basic techniques, and many facts to use for more advanced work. They cover both the traditional craft techniques and also introduce thoroughly up-to-date ideas for translating them into modern designs.

Macramé. Tools: hands.

Macramé is a knotting and fringing technique and, depending on the thread or string used, you can make anything from a tough string beach bag to a magnificent silky fringe for an evening stole.

Needle made lace. Tools: needle.

This came originally from the Italian Alps. It is made with a needle and is crisp, geometric, hard-wearing lace, ideal as an insertion or edging for blouses and household linen. (It looks particularly charming as a trim for a baby's pillowcase.)

Tatting. Tools: shuttle, crochet hook.

Tatting is so easy to do and carry around to fill in any odd moments that the French call it 'frivolite'. 19th century women decorated their clothes with tatting in brightly coloured silks, but nowadays it trims hankies, collars, and children's clothes.

Bobbin Lace. Tools: pins, bobbins, pillow.

The art of bobbin lace has not changed since its early days as a cottage industry in Italy and France. The lace is exquisite and makes lovely edgings and table centres, which are a real compensation for all the careful work it involves.

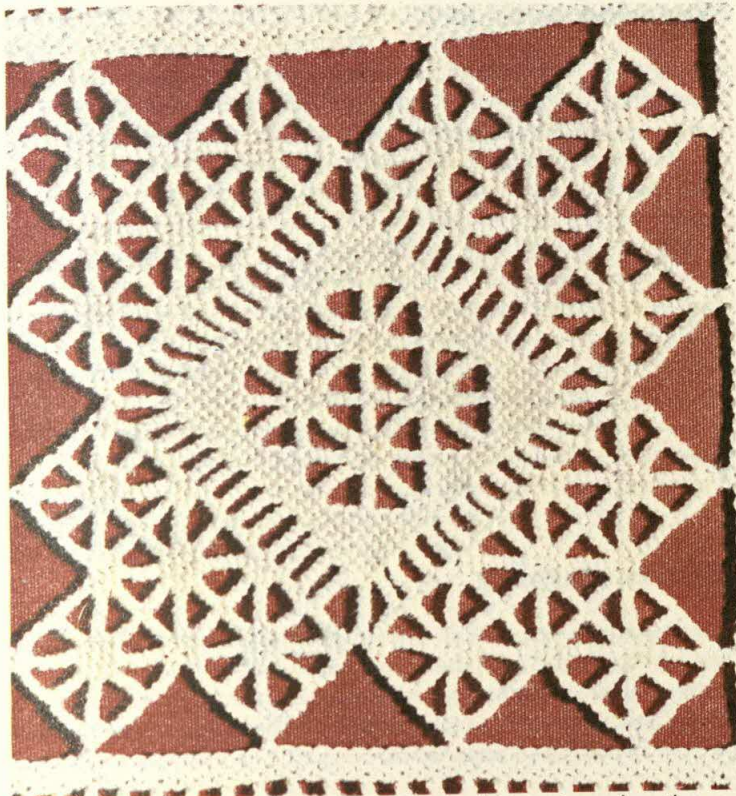
Embroidery on net. Tools: needle.

Mediterranean girls knot their own net for filet lace, but you can take a short cut and buy Terylene, nylon, or cotton net and embroider these. Starting on the next two pages, you will find ideas for beautiful curtains, bedspreads and table linen.

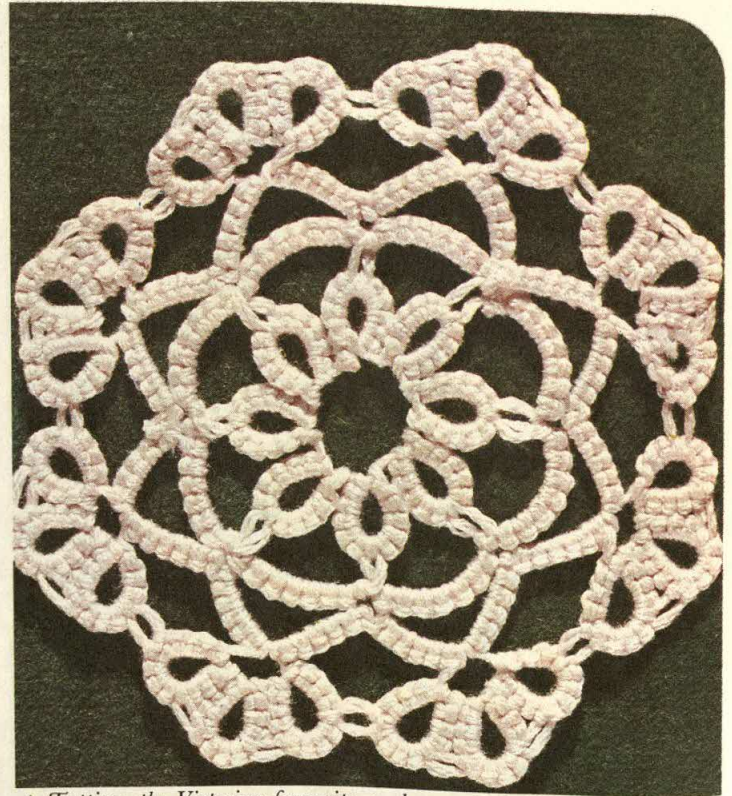
Teneriffe Lace. Tools: pins, needle, daisymaker.

These lacy webs originated in Brazil where they were joined together to make lavish mantillas. Nowadays they can be used to make just one flower motif to decorate a child's pinny or pocket, or to make a whole garden-full for a cushion cover.

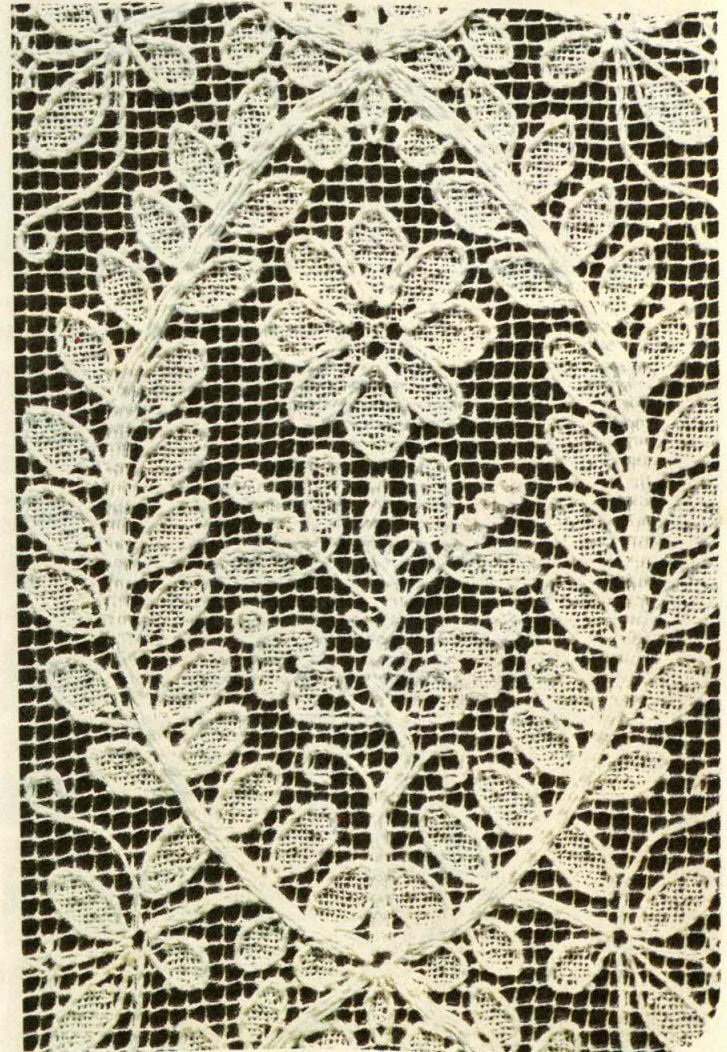
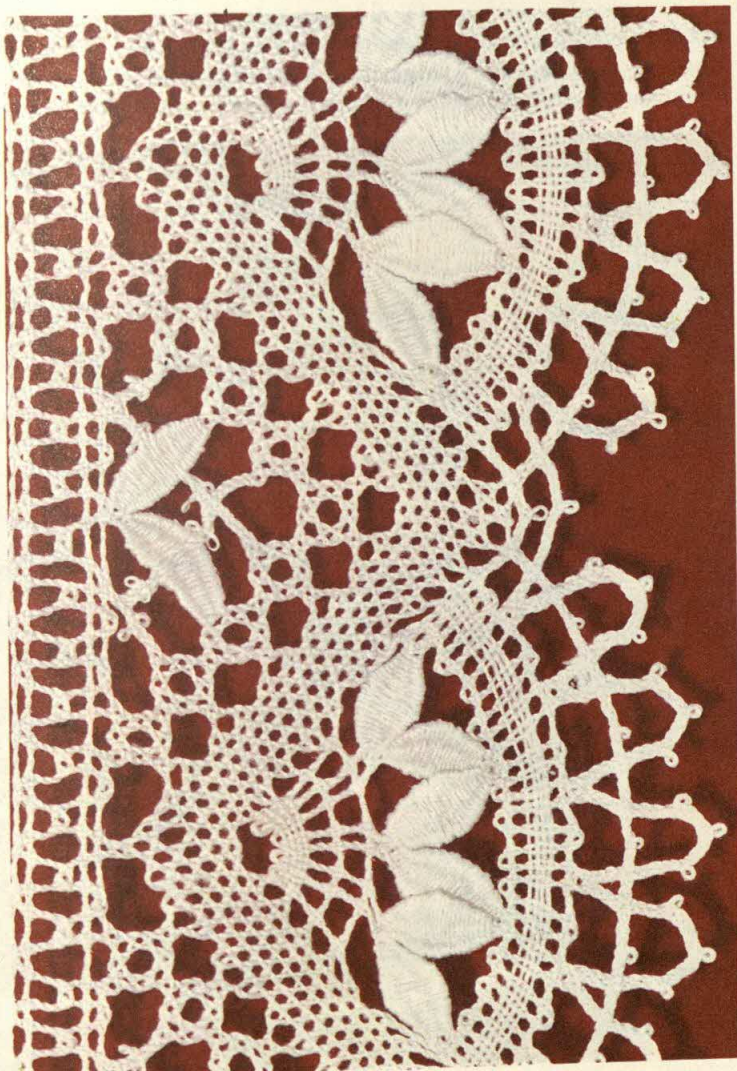
◀ *Exotic-looking macramé edging, with deep silky fringes*



▲ Crisply geometric needle made lace, for an elegant, strong insertion
 ▼ A traditional flowing edging made from bobbin lace

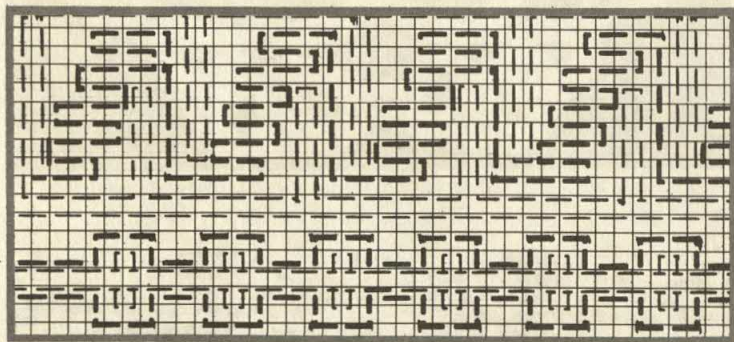
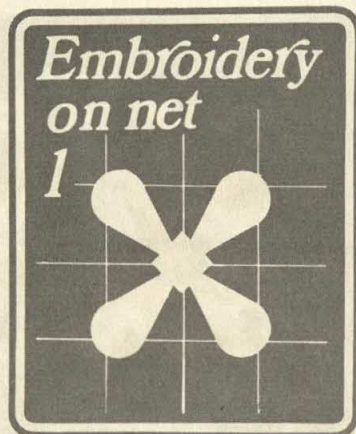


▲ Tatting, the Victorian favourite, makes a gently romantic motif
 ▼ A light texture, for a rich design, using embroidery on net



Pretty looks for curtains

There's hardly a home without at least one net curtain that couldn't be enriched with a little embroidery. White-on-white can look deliciously fresh for a bedroom, or else you may wish to link the curtains to the rest of the colour scheme with matching embroidery. Whichever way you choose, embroidery on net is most effective and simple.



▲ The chart shows the middle and bottom rows of the deep border at the edge of the curtain in the picture below. The stitches are all counted out carefully, and these designs can be adapted, by using different textures and colours of thread and by combining different parts of the motifs, to form all the other borders shown in the illustration. So use this chart as a basis for pattern darning on curtains, and as a useful guide when you are constructing your own designs

▼ Different threads in subtle colours vary the look of these borders



Choosing your net

In some Mediterranean countries girls still make filet lace, knotting the net the way fishermen make nets in any harbour. If you go on holiday in Sardinia, look in the fishing villages—these still produce some of the finest work.

But now that nylon and Terylene square nettings are so widespread, we suggest you take the short cut and start embroidering patterns straight on to a shop-bought net. The advantage is that Terylene or nylon net will not shrink, but make sure you use equivalent yarns for embroidery if you want to have a fully washable curtain. If you choose a cotton 'mosquito' netting to embroider with crisp white cotton yarn, just remember to have it dry cleaned or be prepared for shrinkage.

It is easiest to work on net with $\frac{1}{4}$ in or $\frac{1}{2}$ in square holes. Smaller squares, of course, take longer to fill, and oblongs do not lend themselves to all the patterns.

Pattern darning

The curtain shown here is worked the simplest way of all—with pattern darning. All you have to do is to follow the threads on the counted chart. Use coarse creamy thread such as dish-cloth yarn, sandy, soft embroidery cotton, and Pearl cotton to build up the pattern in various colour tones.

Star fillings

These star fillings are easy, and fun to do. If you want to get a long way quickly, use a large mesh and thick thread.

Knot the thread at the bottom left-hand corner of the net.



First row. Work diagonal stitches from the bottom left to the top right of each square.

Next row. Work back the way you came, intertwining the thread with that of the first row. Working parallel to this, cover the area to be embroidered. Then turn your work and complete another series so that they intersect the first.

Web motifs

Now you can move on to the more intricate web motifs.

Ribbed diamonds

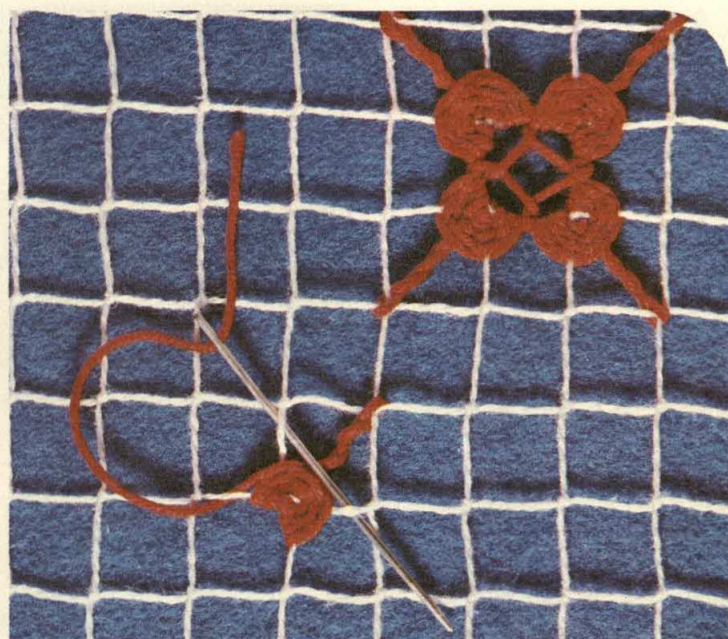
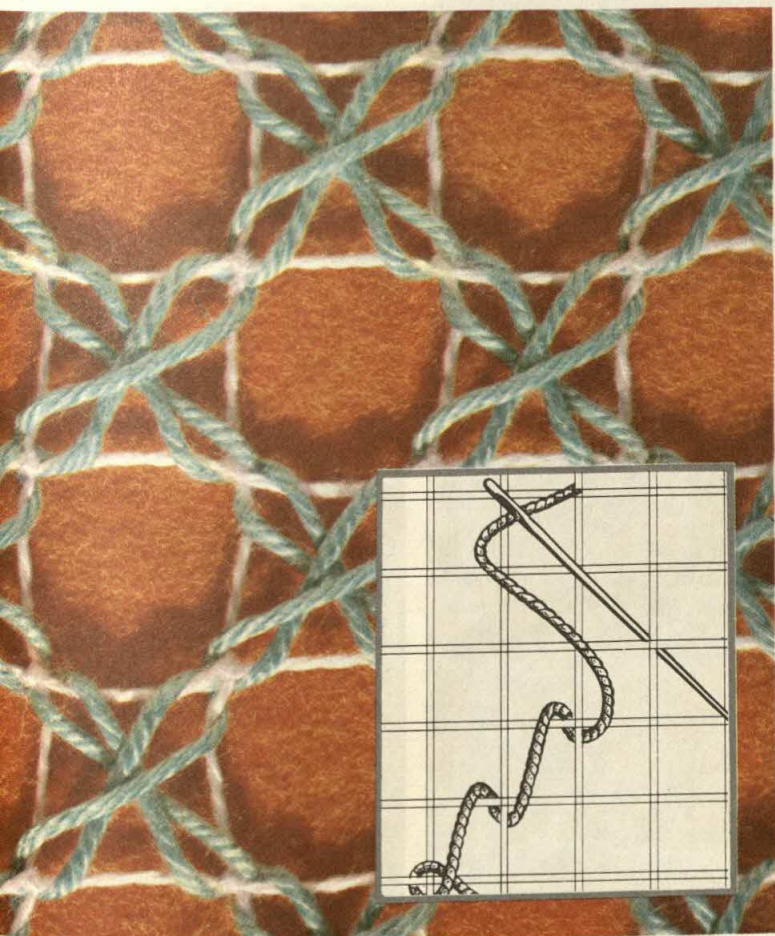
For a bold, relief effect use Pearl cotton No.5. Use the diamonds in vertical or horizontal rows, or build them up in groups. Start by binding in the tail of the yarn inside one of the ribs as you progress. Weave webs as shown in the illustration. Finish off by slipping the needle through one of the ribs, to the centre of the diamond, and snip off.

Ribbed wheels

Prepare the foundation by running the thread out in four spokes. Overcast the spokes, then work back stitches round and round the centre, over the bars of net and threads, to form a solid wheel. Finish off with a small knot at the back of the wheel. Work ribbed wheels close together as fillings or use as separate motifs.

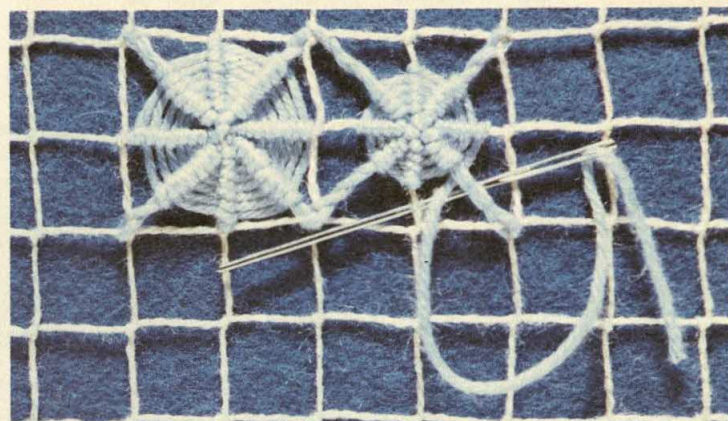
Flowers

To work petals, stretch the thread diagonally from one corner of a square to the other and overcast it. Then weave under and over bars of the net, and overcast thread. Finish off at back with a knot. Repeat the process in the other three corners of the square, and then decorate the flower centre with looped stitches.



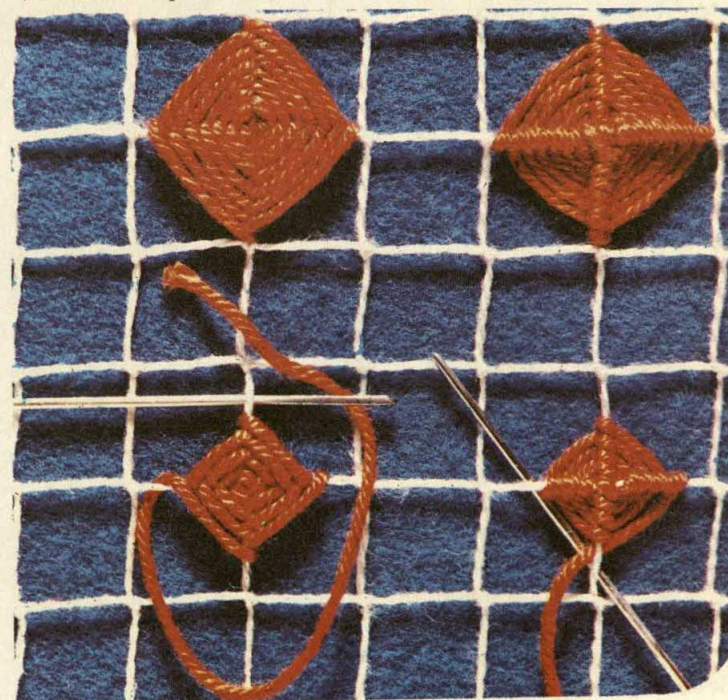
▲ Flower petals, joined with elegant loops, make a delicate border

▼ Ribbed wheels can be part of a border pattern, or used as separate motifs



◀ Criss-crossed star fillings give a light, all-over decorative look

▼ Diamond shapes are useful for their solid relief effects



The secret of successful dressmaking



Dressmaking is personally creative and very satisfying just so long as the finished garment turns out the way you want it! Choosing a pretty fabric and the style which suits you best is great fun, but making it fit you beautifully is what really counts. Get that right and everything you make will have the individual, figure-flattering couture look.

Dressmaking the Golden Hands Way

Golden Hands shows you how to make clothes which really do fit. It's a course, a complete reference book to basic dressmaking knowledge, a library of designs for adults and children and, most rewarding of all, it shows you how to be your own designer.

Starting to sew—or in need of a refresher course?

Each step-by-step chapter is simple and easy to follow because every technique you need is either clearly illustrated or fully explained. The whole course is straightforward. It gets you sewing successful garments right from the start and it also gives sound advice on how to choose important equipment—like a sewing machine—and how to get the best use out of it.

But what makes this course so exceptional is the special Dressmaker's Pattern Pack which we have designed for you to use with the Golden Hands instructions. The pack has two purposes. First, it provides a range of garments for you to make which incorporate basic dressmaking techniques. Second, it provides clear, recognizable pattern shapes which are easy to use when it comes to the more creative side of pattern adapting.

If you are an experienced dressmaker

This isn't an ordinary home dressmaking manual—it's full of the tricks-of-the-trade secrets which most professional dressmakers never give away. What's more, it fully explains the reasons for using certain techniques and finishes so you can not only extend your dressmaking knowledge but also get perfect results.

But the angle you'll probably find most interesting is pattern adapting and style conversion. The chapters on using the Dressmaker's Pattern Pack show methods of designing with pattern shapes to give you unlimited scope. Add to this the ideas from the Fashion Flair pages and you have what it takes to design your own clothes with supple ease, perfect fit and integrated detail.

Sewing for children

Many of the chapters are devoted to inexpensive sewing for children of all ages. The Golden Hands patterns are simple, attractive and adaptable in the same way as the adult designs.

Have you got a figure problem?

Golden Hands sympathises with you and sets out to help you solve

it. There are special sections on the importance of selecting the right fabric and design to flatter your figure type and on fitting, especially for the larger sizes. It's good news, too, that commercial paper pattern houses are giving more thought to designing flattering, fashion-conscious clothes for the fuller figure.

Talking about commercial paper patterns

All the techniques in the following chapters apply equally well to dressmaking with commercial paper patterns. Golden Hands sets out to influence you in one direction only—to help you make clothes more successfully with a look that's all your own.

The Dressmaker's Pattern Pack

The key to dressmaking the Golden Hands way is the Dressmaker's Pattern Pack. It is a set of basic patterns for a blouse, a dress and trousers together with a set of accessory collars and cuffs. The patterns are straightforward, easy to use and, more important, are so adaptable. This is the key to being your own designer.

Designing with the Pattern Pack

Golden Hands first takes you through the important stages of achieving a perfect fit—making a toile, fitting and transferring fitting corrections to the basic pattern—then, using your personalised pattern shapes, step-by-step into the exciting realms of designing. You can create an entire wardrobe of clothes with the Pattern Pack. These pages illustrate just a few of the variations but, inspired by exciting new fabrics and with Golden Hands helping to develop your skills, you'll discover the variations are endless.



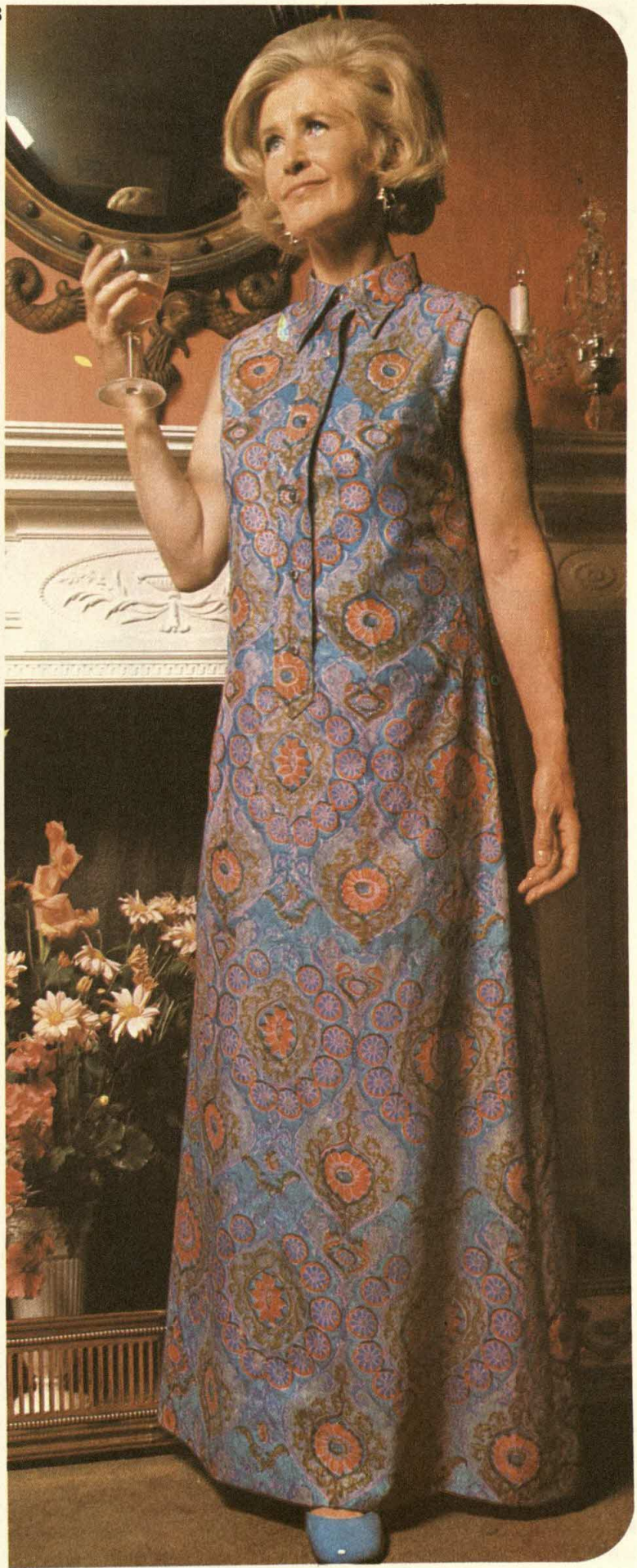
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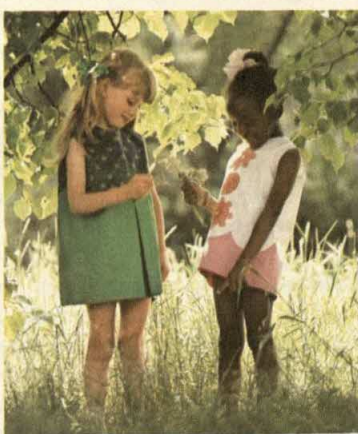


8



1. The basic dress from the Pattern Pack. Sleeveless with front tab
2. You'll find the instructions for making this dashing kilt.
3. The tunic suit. The top is adapted from the basic dress pattern
4. Variation on the basic blouse. The dirndl is a skirt adaptation
5. These gay little dresses are adapted from a basic graph pattern
6. The Pattern Pack basic trousers. The lines are straight and slimming
7. Waistcoat and culottes. From a special Golden Hands pattern
8. Basic dress adapted for evening

5



6



7



The Basic Tools for Successful Sewing

Any sewing aid which is specially designed to make your work easier is a good idea. But now that the home dressmaking industry offers you practically every gadget imaginable, it's often difficult to decide which is really necessary and it is easy to waste money. Here is a list of the basic aids which you will need for the simplest dressmaking, and which will help you to achieve more advanced results.

Basic equipment

Sewing machine. The most important piece of equipment in the sewing room is, of course, the sewing machine. Whether it is a treasured family heirloom or a gleaming new model, it is very important that the machine stands on a firm base at a comfortable working height, and that a light shines directly on the needle when stitching.

Needles. Size 8 for dressmaking. Size 9 for bead embroidery and sewing fine fabrics such as silks or chiffons. Size 7 for heavier sewing such as stitching on buttons. Use either the medium length sharps or long straw needles, whichever suits you best.

Pins. Steel dressmaking pins, at least 1in or 1 $\frac{3}{8}$ in long, are the best. Nickel-plated pins may bend during use and could damage fine cloth. Glasshead pins are very sharp (they're made from needle rejects) but have limited use since the heads break easily.

Scissors. You'll need a good pair of sharp cutting shears, with handles that comfortably fit the hand (left-handed shears are available for those who need them) also a pair of small dressmaking scissors to use while making up.

Tailor's chalk. At least two pieces are essential for marking, one white, one blue.

Tape measure. A good tape measure shouldn't stretch, so use one made from glass fibre.

Tracing wheel. This is used for marking pattern outlines on to fabric. Choose one made from steel with sharp points.

Thimble. A steel-lined thimble is best since it gives longer wear. It should fit the middle finger of your sewing hand.

Triangle. This is also known as a tailor's square and is used to obtain fabric grain lines in pattern making.

Yardstick. This is used for measuring hems and connecting points for straight seams. It should be firm and straight.

Iron. A good medium-weight iron with thermostatic controls is essential. Use cleaning spirits to keep the base of the iron clean.

Ironing board. This should stand firmly and have a smooth-fitting cover, such as a folded blanket covered by a layer of smooth sheeting, securely attached under the board. Covers made of heavily dressed cloth are not suitable since when wet, the dressing can be transferred to the iron.

Press cloth. A two foot square piece of finely woven cotton or lawn is essential for steam pressing. Thicker cloths hold too much

moisture and may harm the fabric. A good press cloth should be free of imperfections such as holes, frayed edges and prominent grains, all of which can easily be transferred to the fabric being pressed. Also, it shouldn't contain any dressing because this will stick to the iron and mark the fabric.

Press board. This is necessary for pressing pleats and flat surfaces. You can make one quite simply from a square of cork about 30in by 20in (a bath mat is excellent!). Pad it with a folded blanket and sheeting.

Buying a new sewing machine?

A sewing machine is a big investment so if you're thinking of making a purchase, it is important to know the types which are available and what they will do.

There are many makes of sewing machines on the market, all differently priced, but today's machines fit into three main categories: straight stitch, swing needle (or zig-zag) and swing needle automatic. Here are some tips on what to expect from each type of machine.

Straight-stitch. This machine sews only with a straight stitch and most will sew in reverse as well as forward. Some attachments come with the machine and others can be obtained at extra cost. Ask about this when buying. Straight-stitch machines are in the lowest price bracket and prices vary according to quality.

Swing needle. This machine does zig-zag stitching in addition to straight stitching. The zig-zag stitch is useful for finishing seams, hems, making lace insertions and buttonholes. Some swing needle machines have an automatic buttonhole reverse and most come with a good range of attachments. These machines are in the medium price range.

Swing needle automatic. This machine has all the facilities of the straight-stitch and swing needle but it can also do embroidery. Various effects can be achieved by inserting special discs into the machine or by engaging settings which are built into the mechanism. These are the most expensive machines to buy.

How to choose a machine

If you need a machine for light dressmaking only, any of the previously mentioned types, straight-stitch, swing needle, or swing needle automatic, will be suitable.

If you want a general-purpose machine to cope with all the household sewing and mending, be sure that the machine you choose will take heavy work.

If you need a machine for tailoring, it is advisable to choose from the straight-stitch and swing needle ranges only. A fully automatic swing needle machine has only a limited use for tailoring.

Testing

In most cases, it is possible to test a machine at home for a few days and this will give you a chance to see if it is really suitable for your needs. If you do have a machine on approval, first of all read the instruction manual carefully to see if there are any restrictions on how you can use the machine.

Here is your opportunity to try the machine on different types of cloth, especially those you are most likely to be working with later on. If you are testing the machine for heavier work, remember to stitch over double seams in a medium-thick cloth. See that the machine passes the work through evenly, that it does not hesitate in front of the seams or jump off when it has stitched through the thickest part.

It is important to test the speed of the machine. For instance, if you think you will be doing a lot of household sewing, particularly items like sheets, bedspreads, and curtains which have long,

monotonous seams, then you will want a machine that can cope with this work quickly as well as correctly.

Do not be misled by a claim that a machine will 'wear in'. Many machines are set at one speed only, but some of the newest and most expensive have a built-in gear to increase the stitching rate. You can adjust the speed slightly by regulating machine controls, but transmissions vary and some machines will operate faster than others. By learning to operate the controls, you will always be able to use a very fast machine at slow speeds but if a machine stitches slowly it is because the transmission is low geared.

When you're testing, make sure that the pressure foot and tension are at the correct setting. Settings vary with different manufacturers, and these details will be pointed out in the manual. Also check that the stitch size is correct for the setting engaged, and that the thread number and needle size are correct too.

How to find the correct thread number and needle size

Many machines are tested, and set, to work best at a certain thread number. Therefore, find out from the manual which are the recommended numbers for that machine.

To help you, here is a chart setting out the comparisons between the British and Continental sizes.

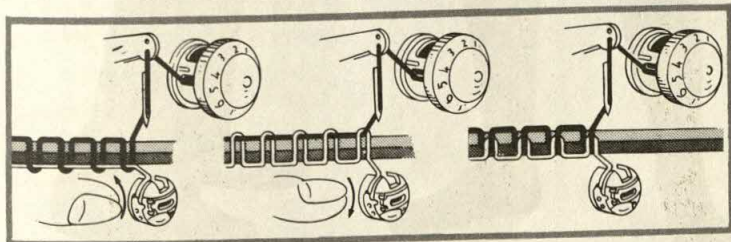
British thread number	Metric count	British needle sizes	Continental needle sizes	Type of material
36 } 40 }	63 } 67 }	16	100	Heavy fabrics
50	84	14	80-90	Medium fabrics
60	100	11	60-70	Light-weight fabrics

Stitch size and tension

To obtain the correct stitch size and tension (the tightness balance between both threads) adjust the controls on the machine as shown below.

For the top thread feed control, adjust the dial on the front of the tension spring, which reads from 0-9. The higher the number, the tighter the thread feed.

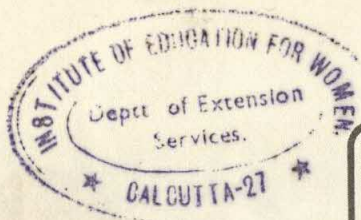
To adjust the tension on the bobbin, loosen or tighten the tiny screw on top of the bobbin case which holds down a spring in the shape of a little steel clip.



Different gauges of sewing thread, such as silk, cotton and mercerised cotton, can affect stitch size and the tension. So, before making a garment, always test the stitches on layers of the material you are preparing to sew.

Finally, having tested the performance of the machine, before buying, satisfy yourself that it carries a good guarantee.





How do you measure up?

The main point to aim for in dressmaking is a really perfect fit. So first, you must know exactly what your personal measurements are. All paper patterns are made to standard sizes but even if you are among those with perfect proportions you may have to make slight pattern adjustments. You'll find a chart set out on the facing page containing all the measurements you will need to use, with instructions on where to take them. Before filling it in enlist the help of a friend or a willing husband and you'll soon have your personal measurement chart to keep by you as you will constantly need to refer back to it while you are dressmaking.

Taking your measurements

Study the first two columns carefully before you start so that you will be familiar with all the measuring points, then take the measurements over a smooth-fitting dress, or slip. You will need to pin a length of $\frac{1}{2}$ in tape or straight seam binding round your waist before you start. This helps you to obtain exact bodice length measurements.

Make sure you do not measure tight but allow the tape to run closely over the body without dropping. Of course, you will be using your non-stretch inch tape! It's a good idea to take measurements more than once for complete accuracy and also to take them towards the end of the day, if you intend to make evening clothes, because body measurements can vary between morning and evening. You could even divide the 'Your Measurements' column into a.m. and p.m.!

Why your pattern is larger than you

When you measure through any paper pattern, you'll find that it is larger than your own measurements. This is because every pattern has tolerance, (or ease) built in, so that the garment cut from that pattern feels easy and comfortable during wear.

The standard allowance for tolerance is 2 in for bust, 1 in for waist and 2 in for hip measurements, but these amounts vary according to the fit of a garment and the fabric used for making up. Here are two simple examples.

If you use a bulky fabric, the standard allowance for tolerance must be increased by at least 1 in to 2 in to allow the bulk of the fabric to settle around the figure. A loosely fitting style, on the other hand, will have extra tolerance built in to it and the extra amount required will already have been added to the standard tolerance in the pattern. If you measure through the Golden Hands blouse pattern, which is a semi-fitted style, you can check this for yourself.

You'll be coming across the term tolerance, or ease, frequently in the following chapters where you'll also discover its importance, particularly during the fitting stages of dressmaking.



	Where to measure	Your measurements
1. Bust	Over fullest part of bust and around back	
2. Waist	Lay tape into natural waist curve	
3. Hips	Over highest part of seat and thickest part of thighs	
4. Shoulder	From neck to imaginary armhole seam	
5. Shoulder across back	From armhole seam to armhole seam	
6. Centre back length	From nape of neck to waist	
7. Centre front length	From base of neck to waist	
8. Front length (i)	From centre shoulder to waist	
9. Front length (ii)	From centre shoulder to highest point of bust	
10. Width across front	From armhole seam to armhole seam, half way between shoulder and bust line	
11. Width across back (i)	From armhole seam to armhole seam over shoulder blades	
12. Width across back (ii)	As 11, with arms extended forward	
13. Armhole	Over shoulder point, around underarm, back to shoulder, with arm against body	
14. Side-seam	From armhole to waist line	
15. Underarm sleeve-seam	From lowest point of armhole to wrist with arm extended outwards 45°	
16. Outside sleeve length	From point half way between shoulder and underarm seam, over bent elbow, to wrist	
17. Sleeve length to elbow	From shoulder point to elbow	
18. Neck (i)	Around base	
19. Neck (ii)	Around neck	
20. Forearm	Around fullest part of arm muscle	
21. Wrist	Over wrist bone	
22. Top arm	Around fullest part	
23. Centre back full length	From nape of neck into waist, to hem	
24. High hip	About 3in below waist line over hip bone	
25. Skirt length	From waist line over side hip to hem	
26. Trouser depth of crutch	From centre front waist line through crutch to centre back waist line	
27. Trouser inside leg	Stand with legs spread Measure from inside crutch to below ankle bone (Finished length depends on heel height worn.)	

Checking up on dressmaking terms

Ease. To hold in fullness without showing gathers or pleats.

Face. To finish raw edges with matching shapes.

Grain. Lengthwise, or warp threads running parallel to the selvedge. Crosswise, or weft threads running across fabric from selvedge to selvedge.

Interfacing. Fabric between facing and garment to support an edge and hold a shape.

Interlining. Inner lining between lining and outer fabric for warmth or bulk.

Marking. Indicating pattern detail on fabric. Showing seam allowance for cutting. Showing fitting corrections.

Nap or **pile.** Fibrous surface given to cloth in finishing.

Notch. Small 'V' cut in the seam allowance to eliminate bulk in outward-curving seams.

One-way fabrics. Fabrics where the surface interest runs in the same direction. This includes prints, nap or pile as well as warp-knitted fabrics.

Pile. Raised woven-in surface on velvets and fur fabrics.

Slash. To cut along a given line to open a dart or a fold.

Slip-tack. To tack a seam through a folded edge from the outside to match perfectly plaids or stripes for stitching.

Snip. A small cut made either at right angles or at a slant to the raw edge of a seam allowance to enable it to spread and follow a stitched curve.

Stay stitches. A line of stitches made by hand or machine to prevent stretching.

Tacking. A continuous row of long, hand or machine, stitches to hold two or more layers of fabric together.

Tailor's tacks. Tacking stitches made with double thread where every second stitch forms a loop. Can be made in one continuous row or over a few grains of the weave, to form a single tack. Used only to mark pattern detail through two layers of fabric.

Top-stitching. A line of machine stitches made on the outside of a garment parallel to an edge or seam.

Start with a pop-over pinny

Every little girl needs a pop-over to keep her clothes clean, and if it's got a pretty pocket for her best teddy or hanky it will be fun to wear. These next four pages include a trace pattern complete with instructions for hand or machine sewing. Even if you're not terribly confident about your dressmaking, it's simple enough to make. Experienced dressmakers will enjoy thinking up other pocket designs based on basic pram shape.



▲ Pop-over seen from the back
▼ Pop-over front, with pocket



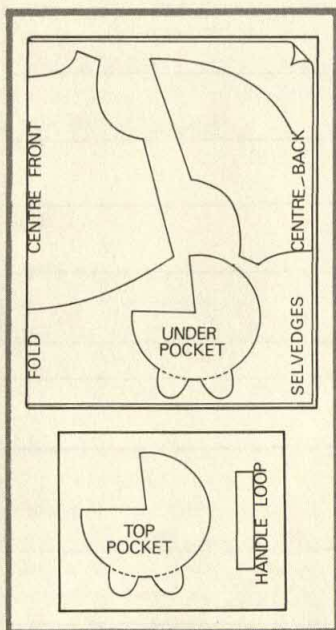
Fabric requirements

5/8 yd of gingham, 36in wide.
3/8 yd of contrast fabric for pocket, or piece 11in by 14in.
3yd of bias binding (for machine finish only). Two buttons. Sewing thread or embroidery cotton.

Lay-out and cutting

Fold gingham selvedge to selvedge and lay out the pattern pieces as shown in the diagrams. Cut ONE pocket in gingham and ONE pocket and loop in contrast fabric.

Mark out seam allowance on all pattern pieces and cut out along these lines.

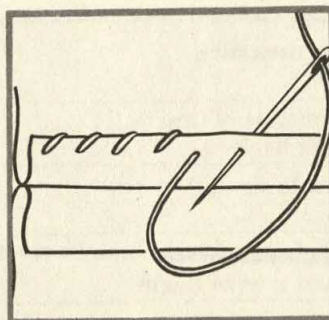
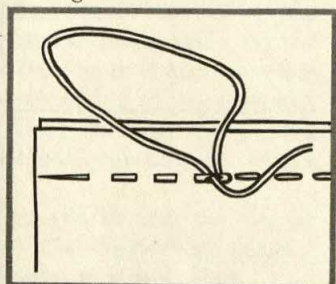


Layout on 36in fabric, with pram pocket on contrast piece

Making up

Make line of tacking down the Centre Front on fold. Join side-seams and shoulder-seams. If you work by hand, use back stitch or running stitch. Overcast raw edges.

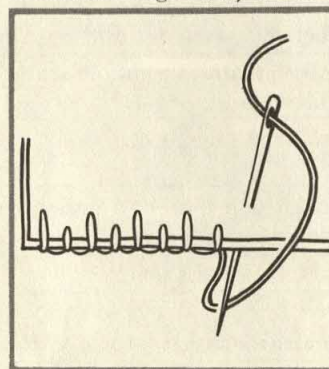
Running stitch



Overcasting stitch

If you work by hand

Turn under, pin and tack seam allowance on neck, armholes and around hem up to the top of Centre Back. Press lightly in position. Work around these edges with alternating blanket stitch. This not only looks attractive but ensures that you catch the folded edge every time.



Alternating blanket stitch

Make stitches about 3/16in apart.

For pram pocket, turn under seam allowance all round, snipping corners on contrast fabric and gingham. Tack together and work same blanket stitch all round pram.

If you work by machine

Take bias binding, open fold on one side and lay to seam allowance, right sides facing, around neck, armholes and hem. Ease into curves at neck and armholes, pin and stitch together. Turn bias binding to the inside and tack in position. Stitch to pop-over and press, taking care not to stretch edges. For pram pocket lay gingham and contrast fabric pieces together, right sides facing, and stitch. Leave 2in opening to pull fabric inside out. Snip

corners and turn pocket through. Finish opening. Tack round edge to shape and press lightly.

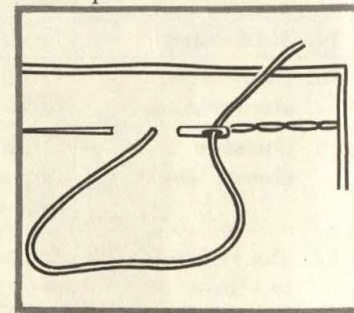
To make loop, by hand and machine

Fold fabric in half lengthwise and stitch. Pull through to outside with the aid of safety pin. Press flat.

To stitch pram pocket to pop-over and finish

Lay centre of pocket to Centre Front of pop-over, with wheels about 1 1/2in from bottom edge. Tuck loop for handle under end of pram and stitch, following dash line on pattern. If you stitch by hand, use firm back stitch and do not sew over the blanket stitches.

To fasten pop-over at back, attach two pieces of ribbon at neck and tie, or make two loops for buttons on right side of Back and attach where shown on pattern. Sew on buttons opposite the loops.



Back stitch

Some pretty bright ideas

Of course there's no need to stick to the pram pocket if you have other ideas for motifs, or if you are making more than one pop-over. Use the pram for the basic pocket shape—but adapt it in different ways.

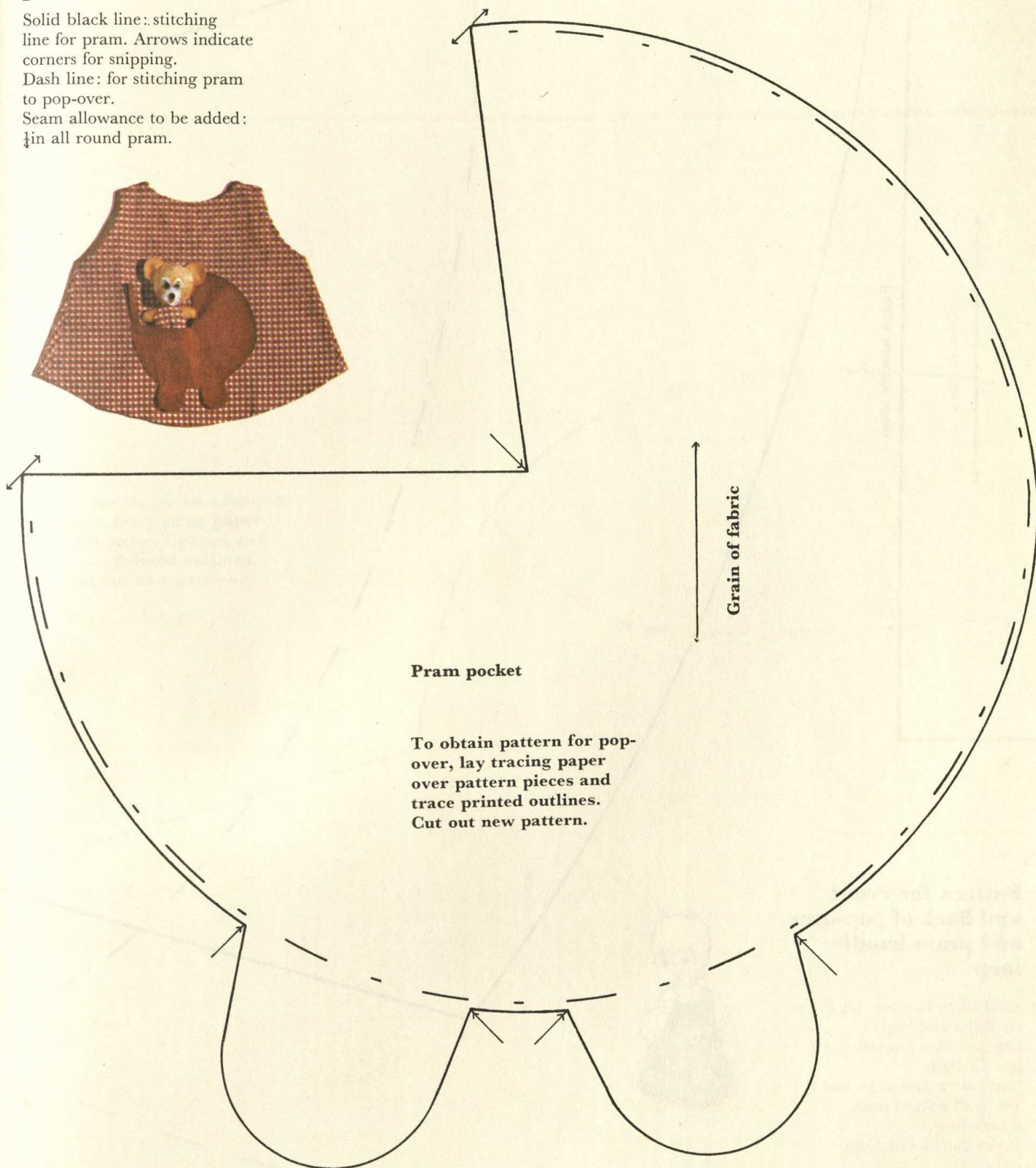
You can make the pram, minus the wheels, into a boat, and applique a white or coloured sail to the front of the pinny. Or, make a basket, with a handle, and then applique bright flowers, or richly coloured fruits.

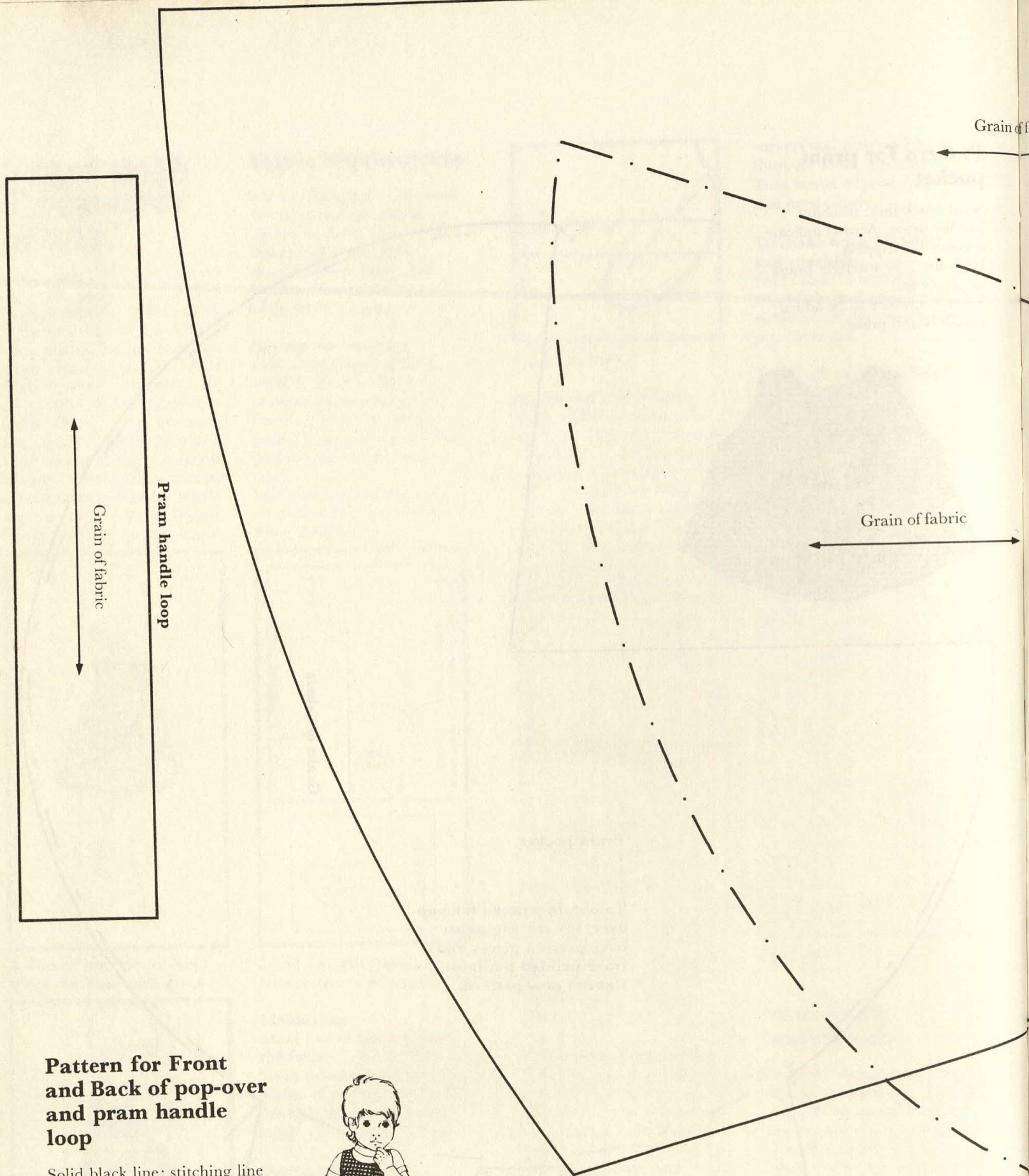
Pattern for pram pocket

Solid black line: stitching line for pram. Arrows indicate corners for snipping.

Dash line: for stitching pram to pop-over.

Seam allowance to be added: $\frac{1}{4}$ in all round pram.





Pattern for Front and Back of pop-over and pram handle loop

Solid black line: stitching line for Front and loop.

Dot and dash line: stitching line for Back.

Seam allowance to be added: $\frac{1}{4}$ in to all sides of pram handle loop.

$\frac{1}{2}$ in to shoulder and side-seams.

$\frac{1}{4}$ in to hem and neck lines.



abric
→



Front

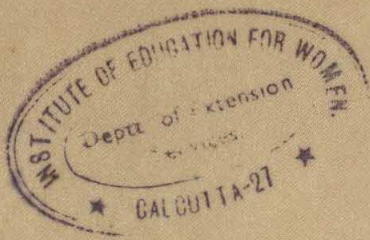
To obtain pattern for pop-over, lay tracing paper over pattern pieces and trace printed outlines. Cut out new pattern.

Back

Loop

Centre Back

Loop



Fashion Flair

Rouleau Fastenings

Rouleau fastenings and frogging are big fashion news when used on long coats or knitted cardigans, casual belts, tunic suits or evening separates or dresses.

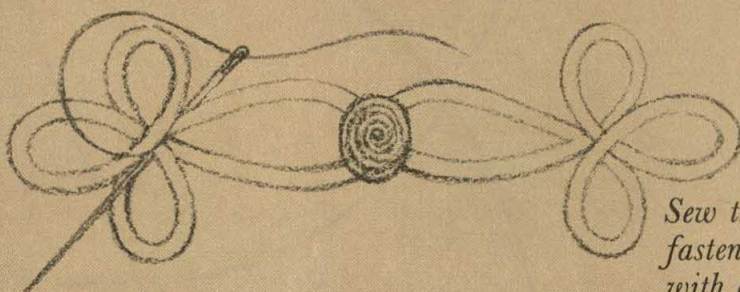
In their simplest form these looped rouleau fastenings can be made out of 6-8 in lengths of $\frac{1}{4}$ in fabric tubing, as shown below left, or they can be twisted, plaited and looped to form a decorative centre fastening for a belt, such as the one shown here below centre. This is made out of $\frac{1}{4}$ in fabric tubing and ready-made coloured cord, with a ready-made corded button to match.

To make a looped rouleau fastening first rough out the shape required on to a piece of stiff paper or thin cardboard—the card of a cereal packet is ideal. Next, shape the fabric rouleau or ready-made fancy

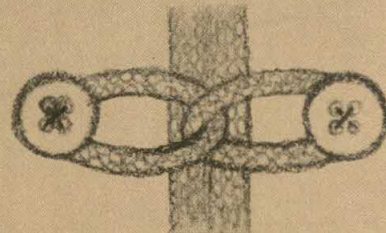
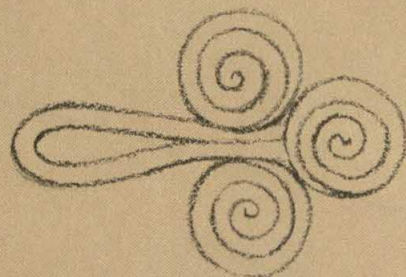
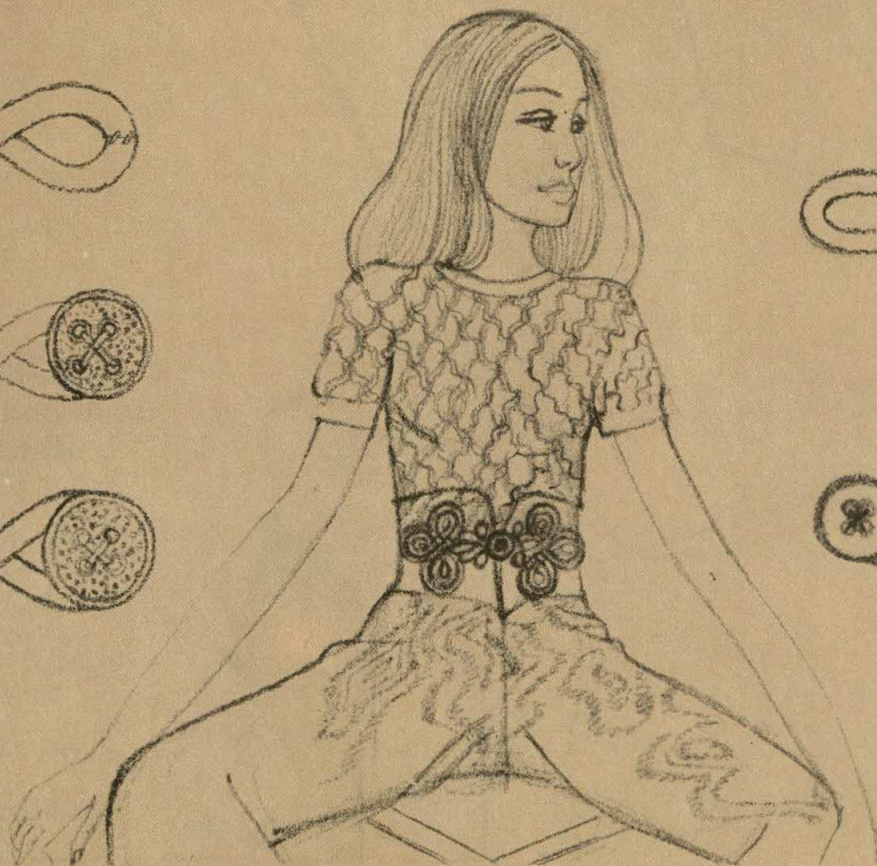
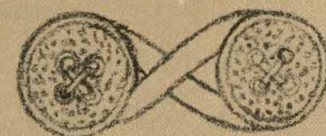
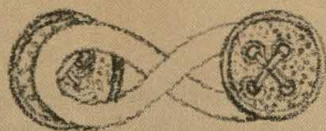
cord and braid to this shape and pin, then tack into position, with the seam uppermost.

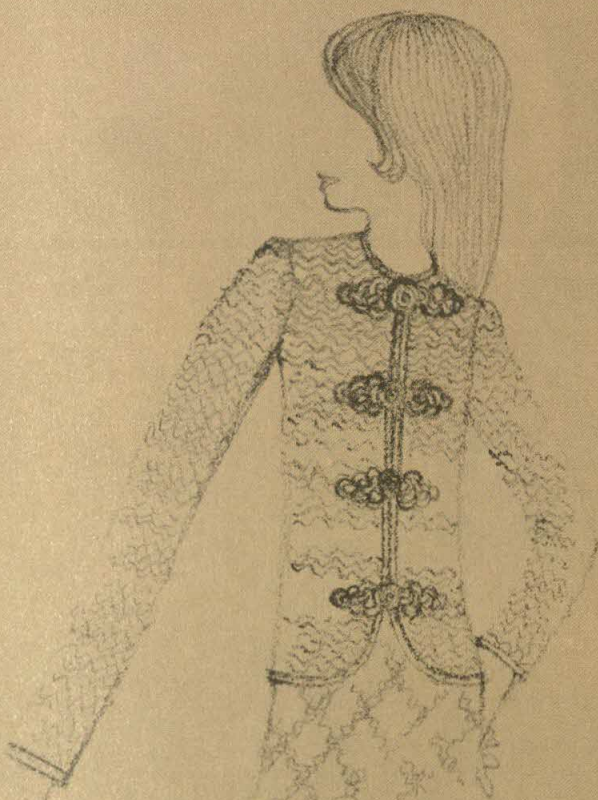
Stitch the looped crossings together securely. If the ends form a tight twirl, take care to sew the edges neatly together. Shape curves and press lightly as needed, making sure that the stitched edges fall at the back just inside the curves so that they do not show. Remove the frogging from the cardboard and attach neatly to the garment, concealing the stitches as much as possible.

The cardboard master pattern can then be re-used to make another identical fastening. Or try experimenting with other designs, mixing coloured cords and fabric rouleau together in different ways, introducing beads and buttons, or anything else that takes your fancy.



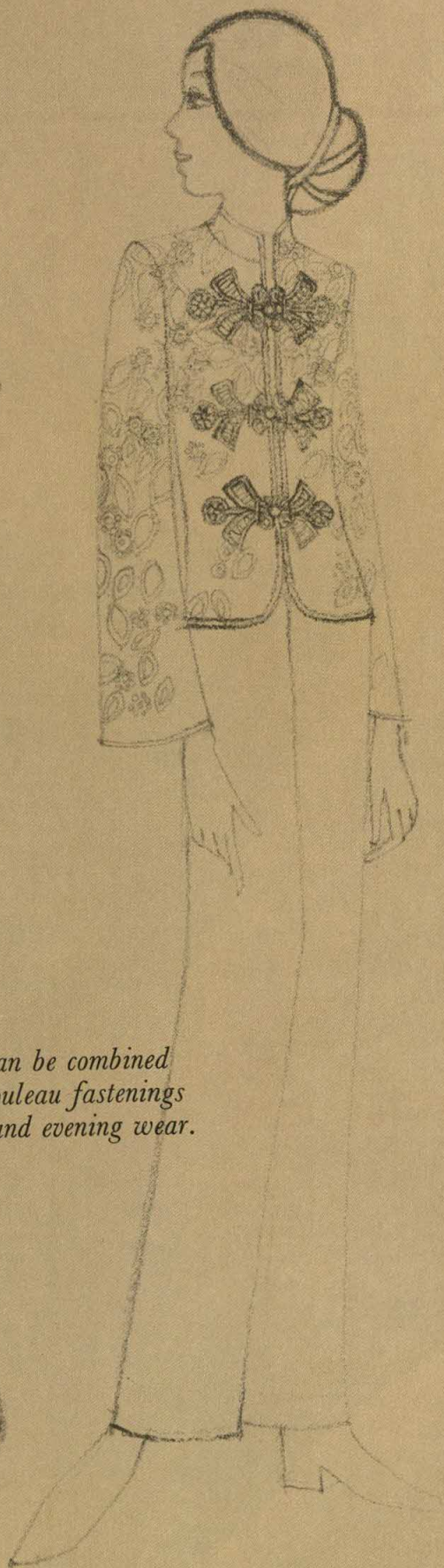
Sew the shaped rouleau fastening into position with concealed stitches.



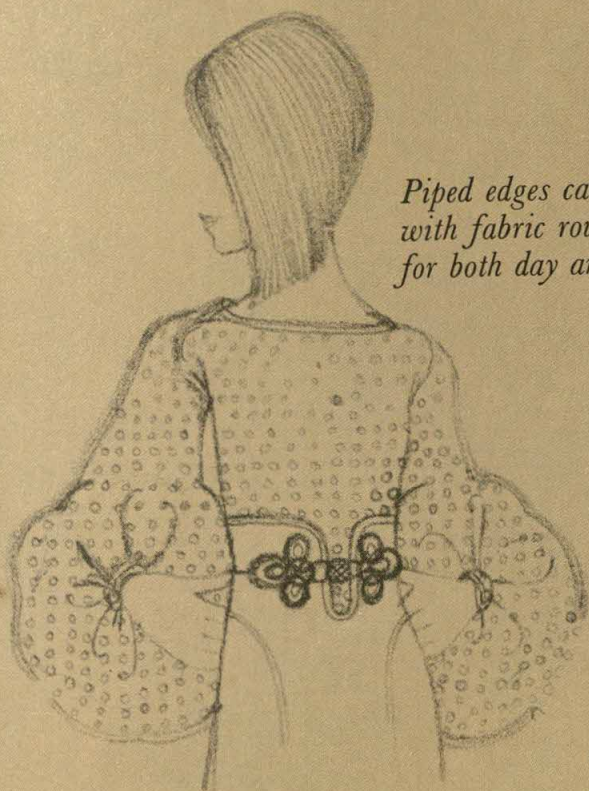


*Braided edges with
plaited rouleau
fastening.*

*Plaited rouleau froggings
make an attractive fastening
when used on a knitted
cardigan.*



*Piped edges can be combined
with fabric rouleau fastenings
for both day and evening wear.*



Home dressmakers should keep their eyes open for inspiration and ideas to adapt from the latest ready-to-wear and couture collections. This beautiful Wallis coat shows how dramatic effects can be achieved by combining frogging with matching braid. They give a casual elegance to the simplest lines of this heavily-textured hooded coat. Ready-made frogging can be found in haberdashery departments but you can just as easily make your own.





Pattern Library

This illustration is almost life-size so that you can clearly count the threads and stitches. Use it on a cushion or a bag, or it would look charming worked on the hem of a dress with the design repeated and reversed. It could easily be

adapted for canvas work, cushions or chair seats. To copy the design, use an even-weave material with 16 threads to the inch. A finer fabric produces a smaller design—a coarser fabric, a larger one. Work it in cross stitch

and back stitch. Use 4 strands of Anchor stranded cotton in red-currant (046), blackberry (094), yellow (0290), bilberry blue (0155), apricot (0302), leaf green (0256) and ivy green (0218). The numbers are for the new Anchor shades.



Meet the basic stitches

In knitting, there are only two basic stitches—knit or purl. The pattern you make by using either one or a combination of both of these stitches may be smooth or textured, chunky and heavy like a rope, or light as lace.

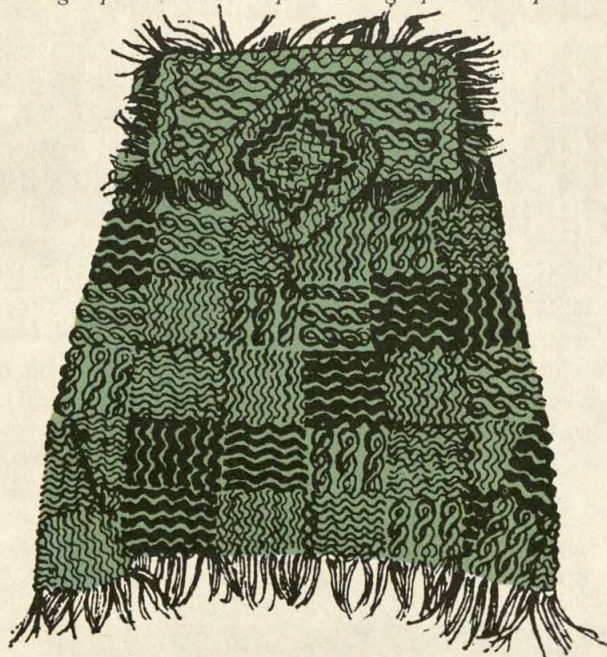
How to join yarn

Always join yarn at the beginning of a row, never in the centre, or it will spoil the continuity of the stitches. The only exception is in tubular or round knitting, which is featured in a later chapter. Leave a short length of yarn, enough to darn into the edge of the work, at the end of the row. Begin the next row with the new yarn, again leaving a short end for darning in. You can then darn these ends neatly into the edge when your knitting is finished.

How to measure

Never try to lay the work to be measured over your knee or along the arm of a chair. Be certain that you lay the knitting on a flat surface and that you measure with a non-stretch rule rather than a tape. Do not include the cast-on edge in your measurement, but begin with the base of the first row. When measuring an armhole or sleeve, do not measure around the curve or up the sloping edge but measure straight up the centre of the fabric.

Every time you meet a new stitch, it's wise to make a 4in tension square. When you've enough squares, sew them up into a bright patchwork quilt!



Knit stitch

1. Take the needle with the cast-on stitches in your left hand, and the other needle in your right hand. Insert the right-hand needle point through the first stitch on the left-hand needle from front to back.

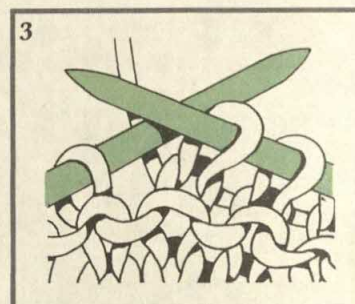
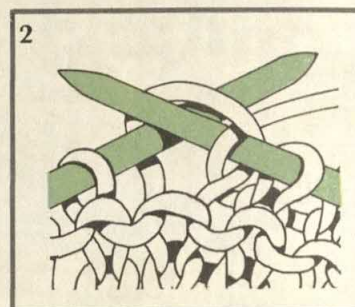
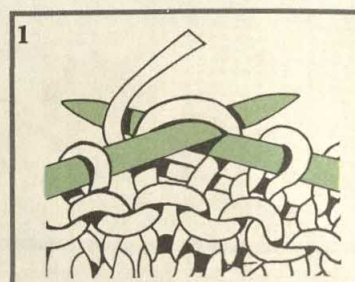
Keeping the yarn away from you behind the needles, pass the yarn round the point of the right-hand needle so that you form a loop.

2. Draw this loop through the stitch on the left-hand needle, so forming a new loop on the right-hand needle.

3. Allow the stitch on the left-hand needle to slip off.

Repeat this action until you have drawn loops through all the stitches on the left-hand needle to the right-hand needle.

You have now knitted one row. To work the next row, change the needle holding the stitches to your left hand and the free needle to your right hand, and work this row exactly the same way as the first one.



Purl stitch

4. Take the needle with the cast-on stitches in your left hand, and the other needle in your right hand. Insert the right-hand needle point through the first stitch on the left-hand needle from back to front.

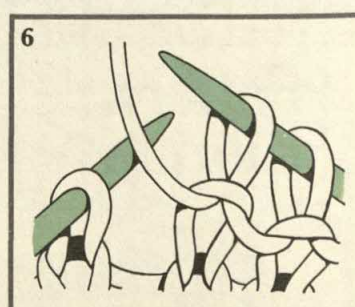
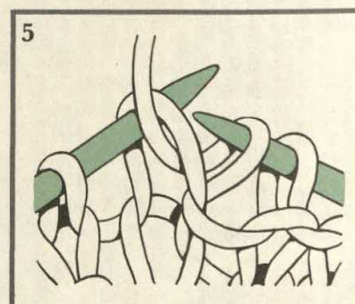
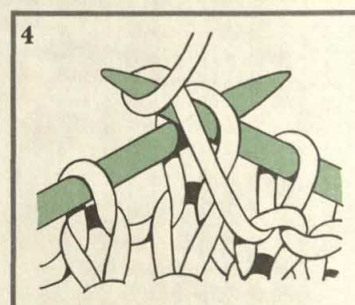
Keeping the yarn towards you in front of the needles, pass yarn round point of right-hand needle to form a loop.

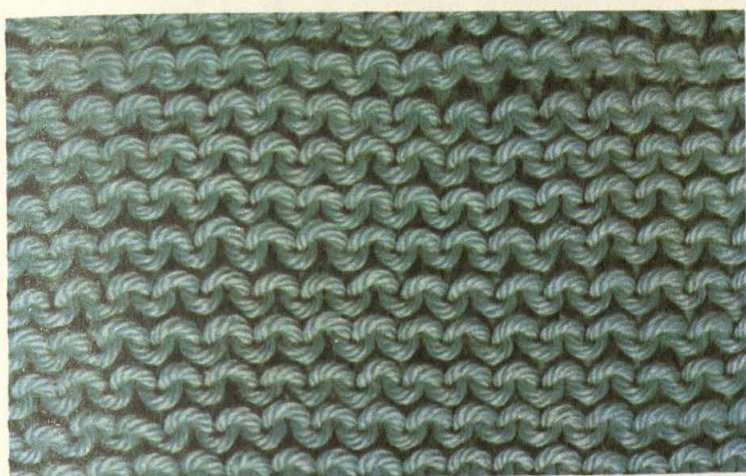
5. Draw this loop through the stitch on the left-hand needle, thus forming a new loop on the right-hand needle.

6. Allow the stitch on the left-hand needle to slip off.

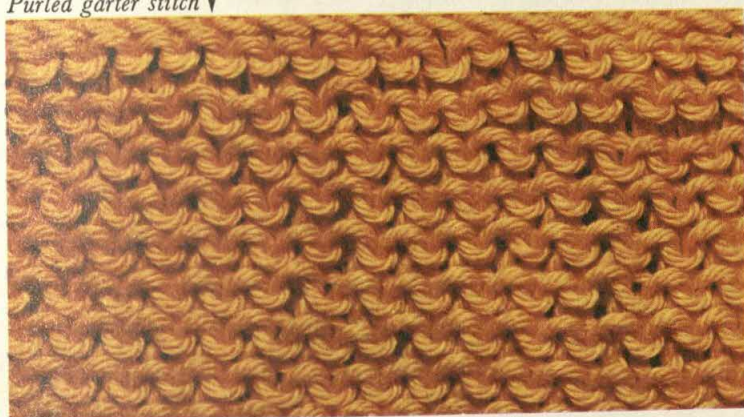
Repeat this action, with the next stitch, until you have drawn loops through all the stitches on the left-hand needle and passed them on to the right-hand needle.

You have now purlled one row. Change the needles, and work other rows in the same way. If you practise knitting and purling, you will find that you become faster and that your work becomes much more even.





*Knitted garter stitch ▲
Purled garter stitch ▼*



Garter stitch

This is the simplest of all the knitting patterns formed by working every row in the same stitch, either knit or purl.

If you purl every row, however, you don't get such a smooth, even fabric as when you knit every row. This is because all knitters knit more regularly than they purl. So, whenever you come across instructions referring to garter stitch it is intended that you should knit every row.

Stocking stitch

This is the smoothest of all the patterns in knitting and is made by knitting one row and purling the next, alternately. The knit side of the work in stocking stitch is usually called the right side. If the pattern uses the purl side as the right side it is then called reversed stocking stitch.

Stocking stitch



When the scarf is completed, you can muffle up and laugh at the cold

Beginners—continuing your scarves

Having cast on 50 sts for the Mother's Scarf or 30 sts for the Child's Scarf you are now ready to start knitting.

To make: work in garter stitch (knit every row) for 70in for Mother's Scarf or 50in for Child's Scarf.

You can, of course, make either scarf shorter or longer if you like. Remember, you will need to buy more yarn if you want to make the scarf longer.

Don't be tempted to press your scarf at any stage. Garter stitch should always be treated like velvet—never pressed or flattened. If by any chance this warning is too late and the harm is already done, it can quite easily be repaired. Hold the scarf in the steam from a steadily boiling kettle, and the damp heat will rapidly raise the flattened wool fibres back to their original springiness.

Knitting Know-how 4: cast off and fringe your scarf

Head huggers

Give your wardrobe a fillip with these head huggers—there's one to knit (top picture) and one to crochet (below). The elasticity of the invisible casting on method is perfect for the cap and collar, while the crochet hat is easy to make and pretty to wear.

Knitted cap & collar

Size

To fit an average head and neck.

Basic yarn tension

6sts and 8 rows to 1in over-st st worked on No.8 needles

Materials shown here

Pingouin Double Knitting

Cap 1 50g ball

Collar 2 50g balls

One set of 4 No.8 double pointed needles

Cap

Using set of 4 No.8 needles and using either the thumb or invisible casting on method (see Knitting Know-how chapter 2) cast on 30 sts on each of 2 needles and 32 sts on 3rd needle, giving a total of 92sts.

1st round P.

2nd round K.

Rep these 2 rounds 4 times more.

Next round *K1, P2, K1, rep from * to end.

Continue in rounds of K2, P2 rib until work measures 6in from cast on edge.



1st dec round *K1, sl 1, P1, psso, K1, rep from * to end.

Keeping rib correct as now set work 2 rounds without dec.

2nd dec round *K1, sl 1, K1, psso, rep from * to end.

3rd dec round *K2 tog, rep from * to end.

4th dec round *K2 tog, rep from * to end.

Break off yarn and thread through rem sts. Draw up and finish off.

Collar

Using set of 4 No.8 needles cast on 92 sts as given for Cap.

1st round *K2, P2, rep from * to end.

Rep 1st round until work measures 11in, or required depth allowing at least 4in to be folded to WS to form inside of collar.

Cast off in rib.

Crochet hat

Size

To fit an average head

Tension for this design

Approximately 4½tr and 2 rows to 1in worked on No.4-00 (ISR) crochet hook

Materials shown here

Patons Double Knitting Wool

1oz shade, A, Lipstick red

2oz shade, B, Loganberry

1oz shade, C, Wine

One No.4-00 (ISR) Aero crochet hook

Hat

Using No.4-00 (ISR) hook and A, make 5ch. Join with a ss to first ch to form circle.

1st round 2ch, work 9dc into circle. Join with a ss to 2nd of first 2ch.

2nd round 3ch, 1tr into base of ch, 2tr into each dc of previous round. Join with a ss to 3rd of first 3ch. (20tr).

3rd round 3ch, 1tr into base of ch, 2tr into each tr of previous round. Join with a ss to 3rd of first 3ch. (40tr).

4th round 3ch, 1tr into base of ch, *1tr into each of next 2tr, 2tr into next tr, rep from * to end. Join with a ss to 3rd of first 3ch.

5th round 3ch, *1tr into next tr, rep from * to end. Join with a ss to 3rd of first 3ch.

6th round 1ch, *miss 2tr, work 4tr, 1ch, 4tr all into next tr, miss 2tr, 1dc into next tr, rep from * ending last rep by working 1ss instead of dc into first ch. Break off A.

7th round Using B, join yarn with ss to 1ch sp in centre of first group, 1ch, *into dc between groups of previous round work 4dtr, 1ch, 4dtr, 1dc into ch sp in centre of next group, rep from * ending last rep with ss instead of dc into first ch.

8th round 5ch, 4dtr into base of ch, *1dc into ch sp in centre of next group, 4dtr, 1ch, 4dtr all into next dc, rep from * ending with 3dtr into base of first group. Join with a ss to 4th of first 5ch.

9th round 1dc into next ch sp in centre of group, *4dtr, 2 ch, 4dtr all into next dc, 1dc into ch sp in centre of next group, rep from * ending with 1ss instead of 1dc into first dc.

10th round 6ch, 4dtr into base of ch, *1dc into 2ch sp in centre of next group, 4dtr, 2ch, 4dtr all into next dc, rep from * ending with 3dtr into base of first ch. Join with a ss to 4th of first 6ch. Rep 9th and 10th rounds twice more. Break off B.

15th round Using C, join yarn with ss and 1ch into centre of group, and work as given for 9th round.

16th round 7ch, *1dc into 2ch sp in centre of next group, 4ch, 1tr in dc between groups, 4 ch, rep from * ending with ss into 3rd of first 7ch.

Work brim

1st round 2ch, *4htr into 4ch sp, 1htr into dc, 4htr into 4 ch sp, 1htr into tr, rep from * ending with a ss into 2nd of first 2ch instead of htr.

2nd round 2ch, work 1htr into each of next 4htr, *2htr in next htr, 1htr into each of next 5htr, rep from * to end. Join with a ss to 2nd of first 2ch.

3rd round 2ch, *1htr in next htr, rep from * to end. Join with a ss to 2nd of first 2ch.

4th round As 3rd.

5th round As 2nd.

6th round As 3rd.

Finish off. Darn in all ends.

Flower

Using No.4-00 (ISR) hook and C work 5ch. Join with a ss to first ch to form circle.

1st round 2ch, work 11dc into circle. Join with a ss to 2nd of first 2ch.

2nd round 6ch, *miss 1dc, 1tr into next dc, 3ch, rep from * to end. Join with a ss to 3rd of first 6ch. Break off C.

3rd round Using A, join yarn with a ss into right-hand end of any 3ch sp, *3ch, (1tr, 3ch) 7 times in same sp, 1dc into left-hand end of same sp, 1dc into next sp, rep from * ending with a ss in first st instead of 1dc.

4th round 1ch, *1dc into first 3ch sp, (3ch, 1tr into next 3ch sp) 6 times, 3ch, 1dc into next 3ch sp, 1ss between dc, rep from * to end. Break yarn and finish.

To make up

Fold centre front brim back and sl st in place if required. Sew flower to left hand side.



Lots of new stitches to try



Once you have learnt the technique of the treble stitches shown on these pages, there will be no end to the lovely things you will be able to make. The treble stitches are very satisfying to crochet, and are ideal for those who are discouraged when their work appears to be making no progress, because the stitches grow extremely fast and you can see the work growing row by row.

The unusual belt shown on the opposite page is one suggestion for ways of adapting crochet in rounds. You can use this crochet method to make many charming things, from table mats to handbags, or a lacy-looking party dress.

Variations of the treble stitch

1. Half treble (htr)

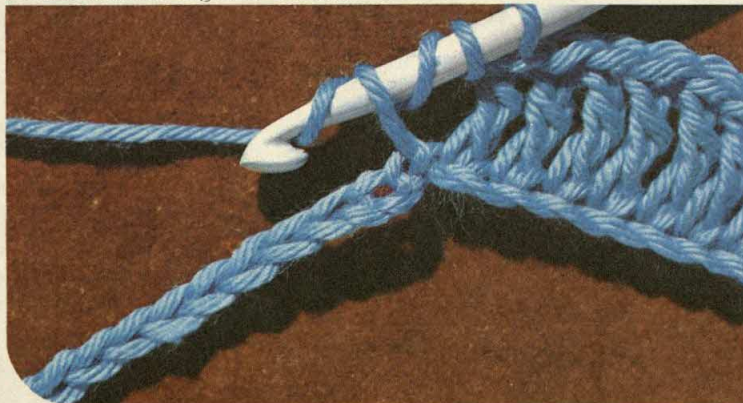
Make the required length of chain.

1st row. Miss first 2ch, * yrh, insert hook into next ch, yrh, draw through one stitch (3 loops on hook), yrh, draw through all loops on hook (1 loop on hook), (this makes 1 htr), repeat from * to end of ch. Turn.

Half treble stitch ▼



Double treble or long treble stitch ▼



2nd row. 2ch, * 1 htr into next htr, rep from * to last htr, 1 htr into 2nd of 2 turning ch. Turn. Rep-2nd row for length required.

2. Double treble or long treble (dtr)

To start off first work the required length of chain.

1st row. Miss first 4ch, * yarn twice round hook—called y2rh—insert hook into next ch, yrh, draw loop through ch, yrh, draw loop through first 2 loops on hook, yrh, draw loop through next two loops on hook, yrh, draw loop through last 2 loops on hook, (this makes 1 dtr), rep from * to end of ch. Turn.

2nd row. Work 4 ch. Work 1 dtr into next dtr, rep from * to end of row, working last dtr into 4th ch or turning ch. Turn. Rep 2nd row for length required.

Triple or quadruple treble

Work these stitches in the same way as double treble, passing the yarn three or four times, respectively, round the hook, instead of twice. Then work the loops off in the same way, two at a time, until one loop remains on hook.

3. Treble round treble

This stitch is frequently used in designs where a deeply ridged effect is required. Make the ridge by working round the treble in the previous row, instead of working into the chain at the top of the stitches. Shown below is a sample of treble already worked, with the hook in position to work the next stitch round the treble in the previous row. The ridge is made by the top chain on the previous row being left free on the reverse side of the work.

4. Treble between treble

To crochet with the stitches alternating more definitely, work into the space between the trebles in the previous row. The illustration shows ordinary treble with the hook in position to work the next treble into the space in the previous row.

The last two stitches show how you can change the appearance of a familiar stitch by varying the way you insert the hook.

Treble round treble stitch ▼



Treble between treble stitch ▼





Single crochet, or slip stitch ▲

Single crochet or slip stitch (ss)

This stitch is used chiefly for joins or in fancy patterns, and it is the shortest in height of all the crochet stitches.

Make the required length of chain.

1st row. Miss end ch, * pass hook through top loop of next ch, yrh, draw yarn through both stitches on hook, rep from * to end of ch. Turn. This makes 1 ss.

2nd row. 1 ch, * 1 ss into next ss, rep from * working last ss into turning ch of previous row.

Repeat second row for length required. Fasten off.

Crochet in rounds

This method produces the most beautiful results, from the simplest form of colourful Old America squares (shown in chapter 1) to the finest cobweb look of traditional Irish crochet. As with all crochet stitches, the thickness of the yarn chosen can alter the

whole appearance, so keep in mind the effect you want.

To make shapes like circles, rosettes, ovals and squares, begin in the middle of the shape and work outwards to the edge instead of the usual method of working in rows. As a rule, the same basic method is used.

Make the central circle from a short chain, looped round to form a circle and joined by 1 ss into the first ch. Into this first circle work twice the number of stitches of the original chain, and complete the round by joining to the first stitch with a ss. Shape is made in the next rounds by the position of the increased stitches.

Making a belt

This unusual belt is very simple to make. It's just a series of small circles stitched together and tied with a plaited cord. Make a multi-coloured set of rounds to contrast with a plain dress or, if it is to wear with a patterned dress, make the rounds in one colour or tones of one colour.

You will need. For each round about 2½ yards of double knitting yarn and a No. 3-50 (ISR) crochet hook.

The diameter of each finished circle will measure about 1½ in.

To make each round

Work 3 ch, join into a circle with 1 ss into first ch.

1st round. Work 6 dc into circle, joining to first dc with ss.

2nd round. Work 2 dc into each dc of previous round. Join with ss (12dc).

3rd round. As 2nd round. (24dc).

4th round. * Work 2 dc into next dc, 1 dc in next dc, rep from * to end. Join with ss (36dc). Fasten off.

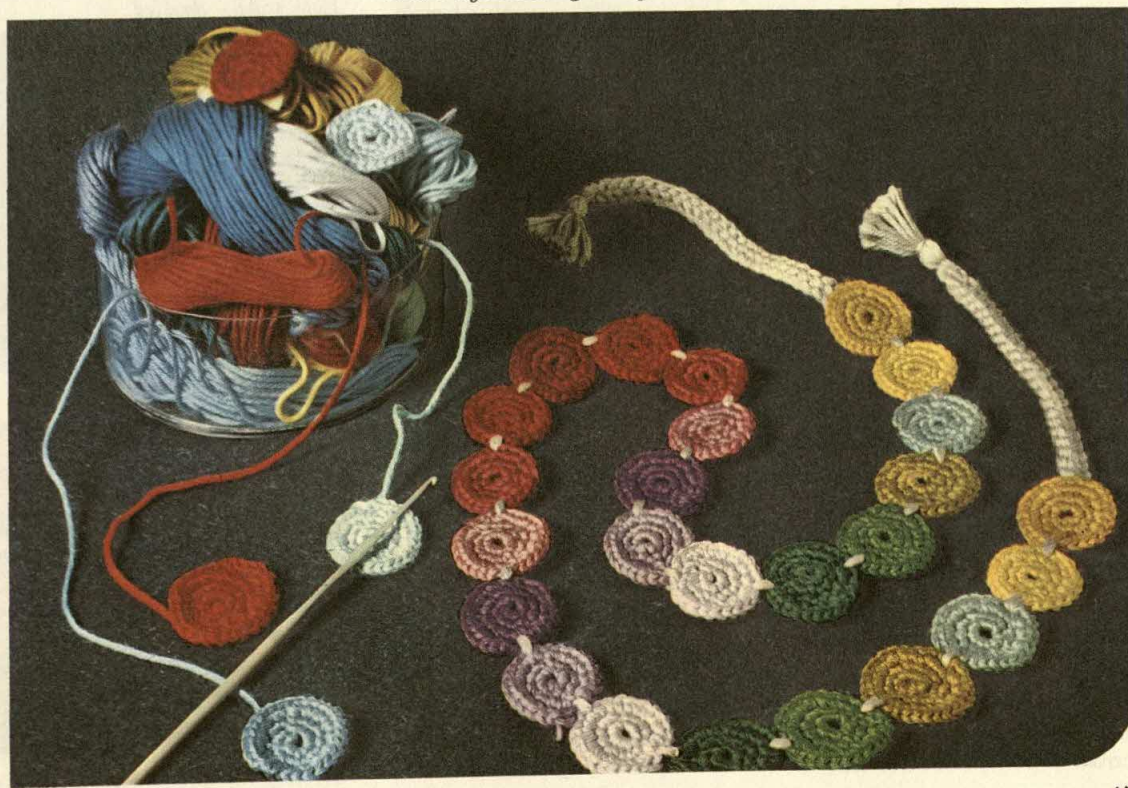
Joining the rounds

Join the circles as shown in the illustration using contrasting or matching yarns. Plait together several strands of yarn to form cords for tying, and sew to the back of the end circles.

Joining chain to form a circle ▼

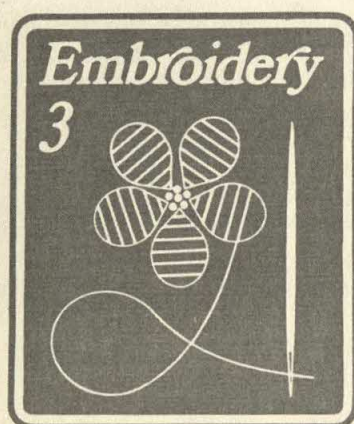


The disc when almost complete ▼



Here's a fascinating belt of discs to crochet in rounds and make up ▼

Don't ignore the simple line stitches



If you are new to embroidery, running stitches will provide a sound basis for developing your embroidery skills. These stitches are the easiest embroidery stitches to do. They all form lines—useful for outlining shapes, embroidering curved stems and working geometrical designs. Although running stitches are simple they should not be ignored, as they form exciting patterns when used imaginatively, and like many other simple stitches they can be used as the basis of more elaborate techniques.

An interesting idea for trying out the stitches would be to make a sampler or a wall hanging on coarse natural coloured hessian. Work the stitches large and bold in a fascinating mixture of textures such as raffia, string, knobbly and fluffy yarn, all in shades of natural and creamy white with small touches of one contrast colour. The edges of the hessian could then be fringed or simply hemmed with a plain hem, and the whole sampler hung from a chunky bamboo pole.

Long and short running stitch

Work in the same way as running stitch but make the upper stitches alternately long and short, the short ones being equal in length to the stitches underneath.

Back stitch

Bring the needle through to the right side of the cloth and make a small stitch backwards. Then bring the needle through again a little in front of the first stitch and take another back stitch to the front of the first stitch. Continue, working from right to left.

Back stitch—doubled

Make a stitch backwards as for back stitch. Then, instead of bringing the needle through again in front of this stitch, bring it through where you started and do the stitch over again. Continue as for back stitch, working each stitch twice over.

Stem stitch

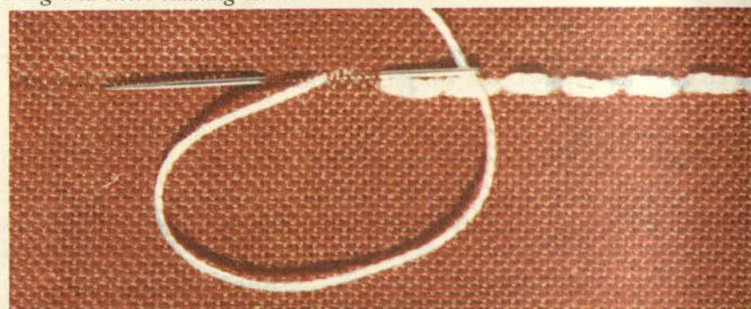
This is rather like back stitch, but is worked from left to right. Make a sloping stitch along the line of the design, and then take the needle back and bring it through again about half way along the previous stitch, on the lower side.

Laced and whipped running stitch

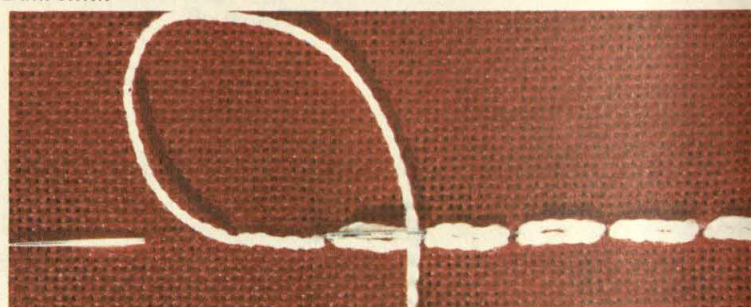
Running stitch can be laced or whipped to give extra effect, either with the same or a contrasting coloured thread. Take a tapestry needle and thread it in and out of the stitches as shown on the opposite page, without letting it catch in the cloth. Running stitch is used in the diagrams, but these techniques can be used equally well with back stitch.



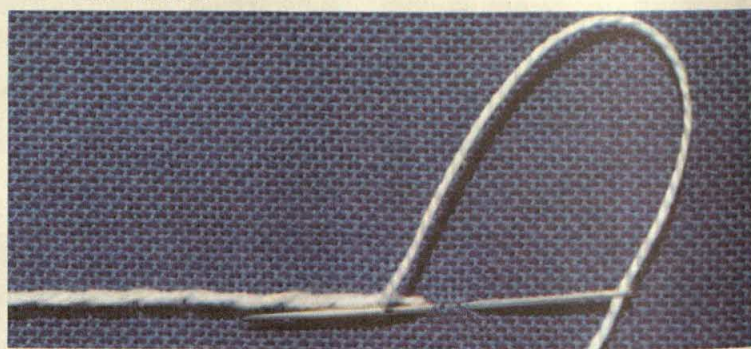
Long and short running stitch



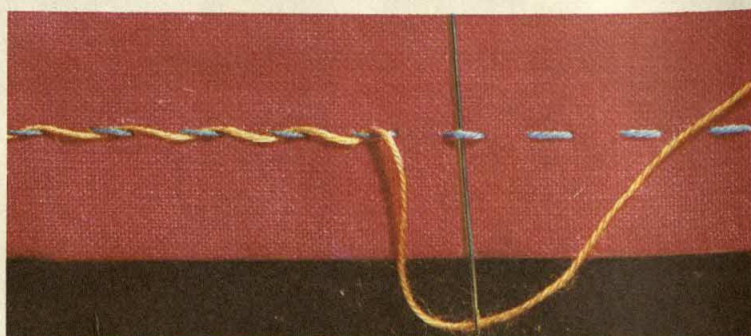
Back stitch



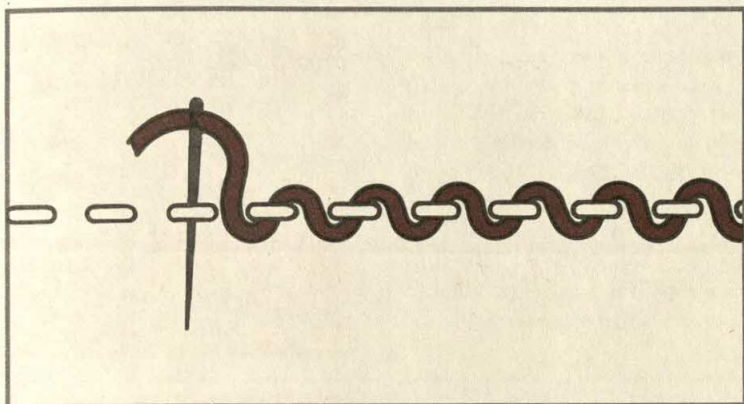
Back stitch—doubled



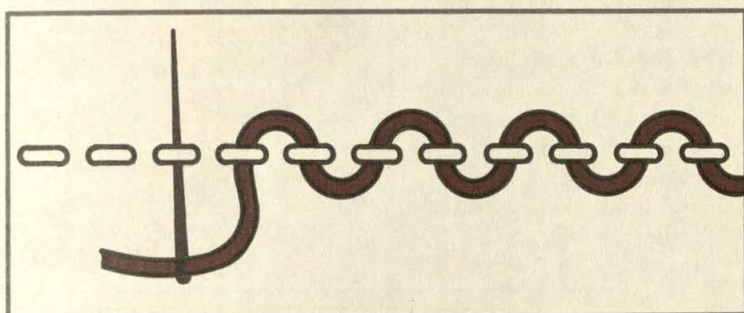
Stem stitch



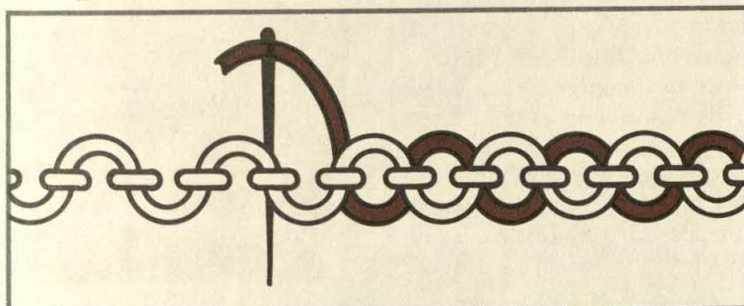
Running stitch looks more exciting when it is whipped



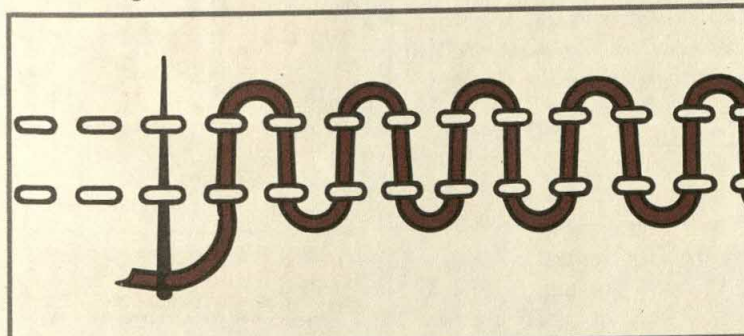
Whipped running stitch



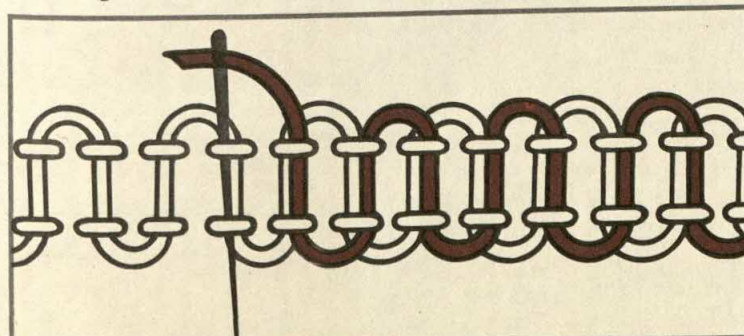
Laced effect



Double lacing



Interlacing



Double interlacing



Borders bright and beautiful

Just look at this lovely embroidered cuff. Stunning, isn't it! You can easily do it yourself as it's made up of a combination of stitches illustrated in this chapter. Try it on cuffs or collars, sleeves or yokes—and wouldn't it look pretty worked round the hem of a little girl's skirt?

It isn't necessary to follow the pattern shown here. You can make up your own individual design and colour schemes. But remember—for a sophisticated, high fashion effect, use only one or two colours at a time to let the stitches make their full impact. For a peasant effect, however, the more colourful the better!

Make a matching tablecloth



Tablecloths no longer create the laundering problems our grandmothers had. With the easy-care fabrics now available you can make non-iron and drip-dry cloths in colours to match your china, to set off a table centre piece, or even to match wallpapers, blinds or curtaining. If the surface of your table needs protection from hot plates, you can buy heat-proof foam material to put underneath the cloth. This is easily cut to the exact size of the table top, and saves hiding a pretty cloth under table mats.

What you need

- ☐ Fabric for the tablecloth
- ☐ Sewing cotton
- ☐ Trimmings

Measure the top of your table and buy sufficient material to allow for a generous amount to hang down on the four sides. (About 10-14in for an average size rectangular table.) For a plain hem you should allow another 2in all round, but if you are planning a fringe or bobble edging then $\frac{1}{2}$ in extra is sufficient.

How to make a cloth

If the width of the material you are using is not wide enough to be made up into a tablecloth in one piece, make a join using either a plain seam or flat fell seam.

For a plain edge turn up a $1\frac{1}{2}$ in hem. Mitre the corners and hand-sew or machine all round for the edges.

For a trimmed edge turn over the fabric $\frac{1}{2}$ in on the right side and pin and tack the trimming to cover the raw edge. Sew along the top and the bottom of the trimming to secure it.

If you are using a fairly fine material such as a seersucker or a non-iron fabric, a flat fell seam is more suitable than a plain seam because with this seam all the raw edges are hidden.

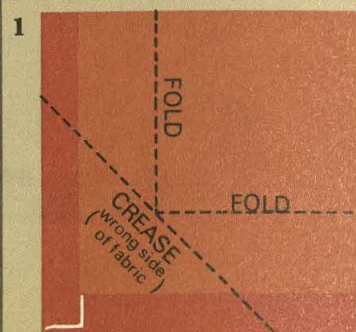
Making seams a feature

If you have to make your cloth out of more than one piece there are several ways of making a special feature out of joining widths of fabric. Usually it looks best if you join the fabric in two seams so that there is a panel running down the centre of the cloth. With a stripe you can cut the central panel so that the stripes run in the opposite direction to the main piece of fabric.

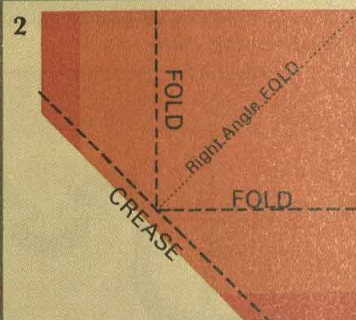
A small floral print can be joined by a plain seam on the right side, the seam edges trimmed to $\frac{1}{4}$ in of the stitching line and the raw edges covered with a braid or ribbon. A plain linen cloth can be made very unusual by applying a central motif using either the zig-zag on your machine, or simple embroidery stitches—for a delicate effect, join strips of linen with knotted insertion stitch.

To mitre a corner

1. Fold over the raw edges $\frac{1}{2}$ in and press. Make another fold $1\frac{1}{2}$ in from the folded edge and press again firmly. Now open out this fold and turn in the corner on a diagonal line at the point where the two previous pressing lines meet. Press firmly to make a third crease.



2. Trim off the corner to $\frac{1}{4}$ in from the crease, cutting firmly through the turned-in raw edges. Fold at right angles to the trimmed edge right sides together, and sew along the crease line from the point to the folded edge. Turn right side out and gently ease out the point with a knitting needle.

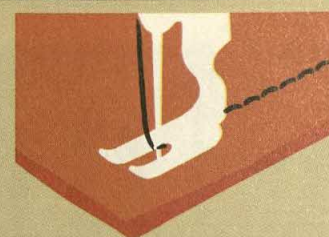


3. To a finished mitred corner, turn in the raw edges already pressed over, pin and tack all round the $1\frac{1}{2}$ in hem. Machine close to the edge or hand-sew with a neat slip stitch. Press along the edge of a tablecloth on the wrong side, taking care not to iron over the double thickness or it will leave a line on the right side.



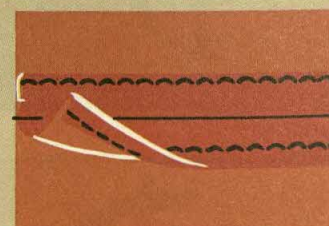
Plain seam

With right sides together, machine or back stitch $\frac{1}{2}$ in from the edge of the fabric.



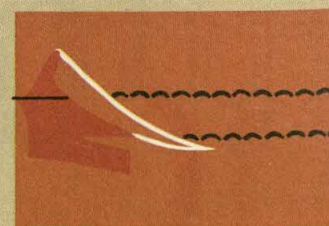
Neatening seams

To neat the edges either use the zig-zag on your machine, or turn under the raw edge of the seam allowance and machine close to the edge.



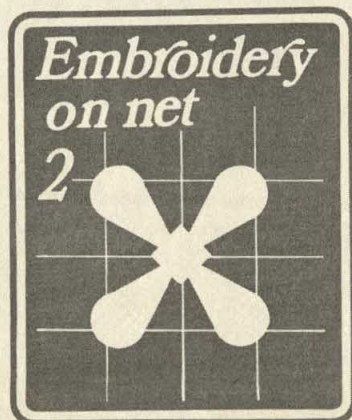
Flat fell seam

Join as for a plain seam, and trim one side of the seam allowance to within $\frac{1}{4}$ in of the stitching line. Turn over the raw edge of the other side and fold over trimmed edge. Tack and machine near the edge.





Easy ways of decorating net

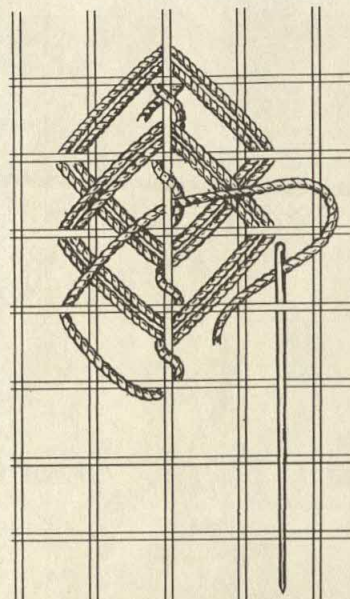


Here are some more fillings which look very effective embroidered in bold, bright colours with heavy thread on coarsely woven net. The motifs can be used as decoration in many ways—on net curtains, bedspreads or ponchos. Alternatively, on a finer net with correspondingly fine thread and more delicate colours, you can work the motifs as borders on cot drapes, a bridal veil or an overblouse.

The geometric filling is quickly done and makes an ideal edging, as each row is worked across three bars of net. It can be made either vertically or horizontally, in one colour or in alternating rows of dark and light thread. One row of spiral filling makes a narrow edging, as well as being an effective filling to cover large areas. The daisy filling is really charming scattered at random over an area of net, as each motif is worked separately.



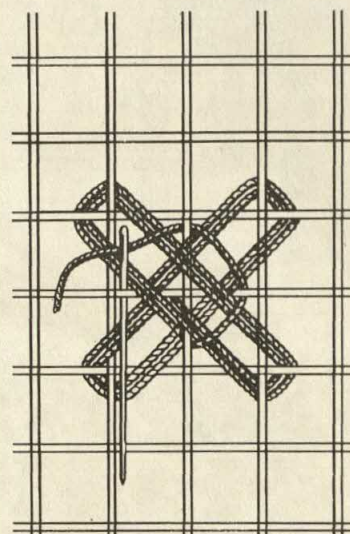
This delicate edging round the net canopy of a cot is just one of the many lovely effects you can achieve with geometric filling. A coverlet with edging to match could be worked in the same way.



Geometric Filling

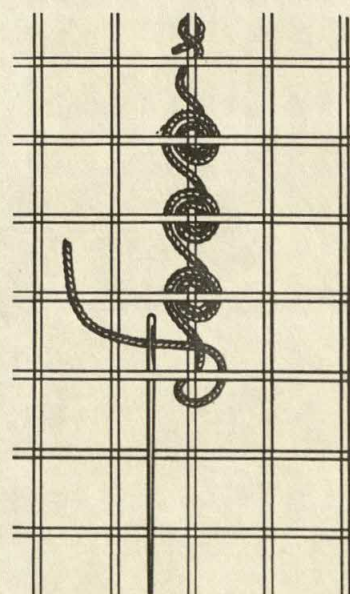
This geometric design is made by working a series of diamonds, each one on a base of four knots of net.

Secure the thread to the knot which forms the apex of the diamond, then work over and under the vertical and horizontal bars of net, as shown. When the diamond is finished, wind the thread round the centre bar down to the knot below, to begin the next diamond. This motif is shown worked vertically, but can be worked from left to right.



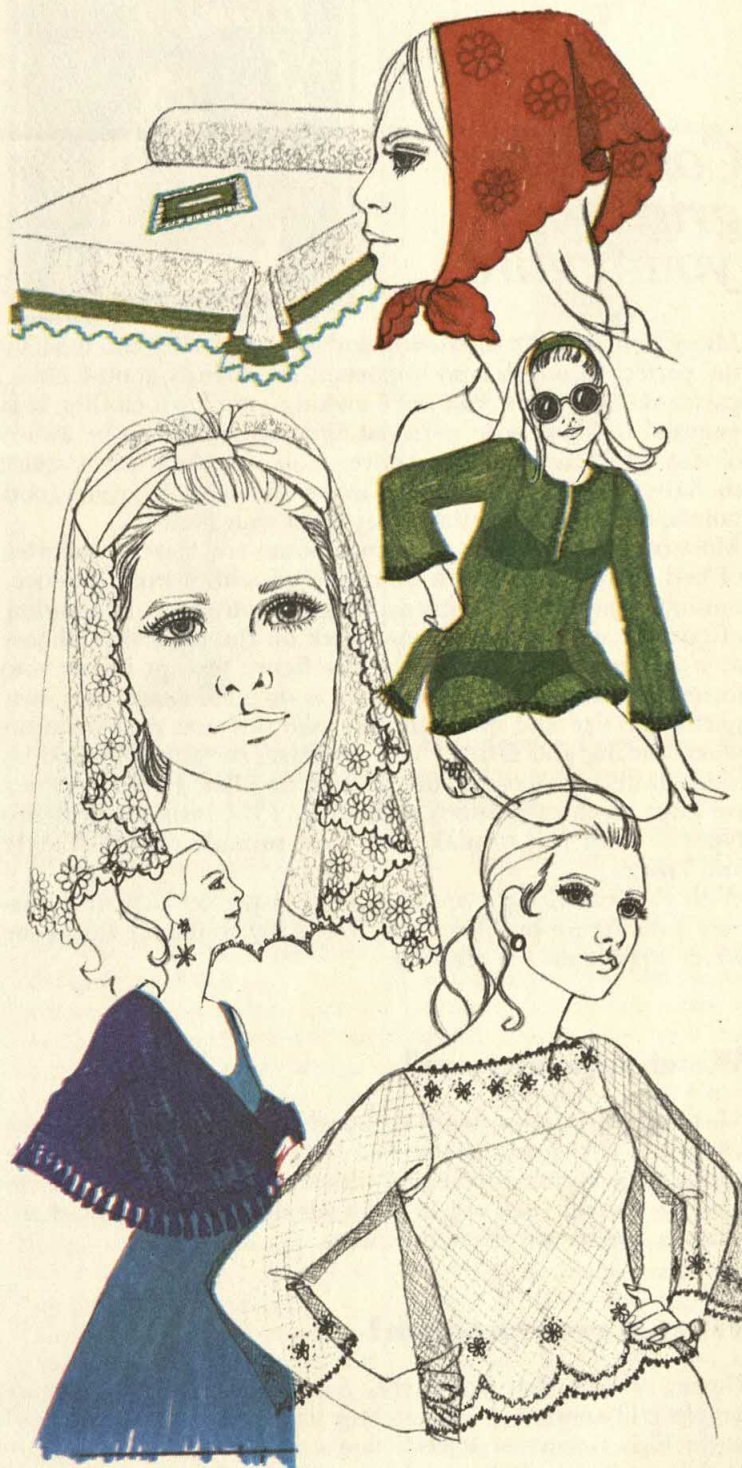
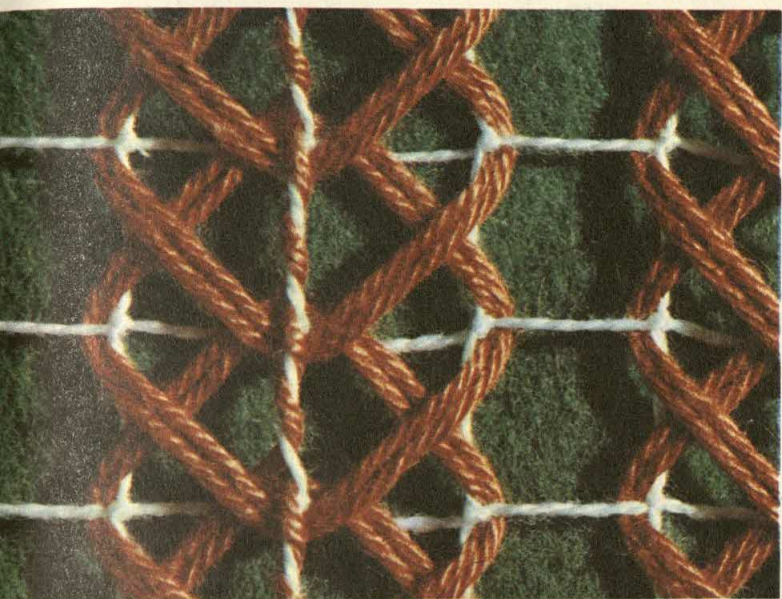
2. Daisy filling

Start at the knot which is to be the centre of the flower, then work two diagonal loops as shown in the diagram, working the last one round the centre to pull the petals gently into the middle. If you want a 'random' motif, this type of filling is ideal, as each flower is separate.



3. Spiral filling

This is worked in rows, left to right. Turn the work after each row so that you are always working in the same direction. Secure the thread with a knot at the left edge of the work. Point the needle downwards diagonally behind the first knot and bring the thread out to the lower right of the knot. Then insert the needle from right to left under the vertical bar above the knot, then from left to right, under the same bar below the knot. Wind the thread two or three times round the centre knot, working under the vertical bars and over the horizontal bars of the net.



Headsquares, lacy blouses, and decorated bedspreads are some ideas for making use of net filling. All are worked with the geometric, daisy or spiral filling described in this chapter.

Coming to grips with your figure



Many people make their own clothes so that they can achieve the perfect fit which is so important for a really good-looking garment. So, before you start making your own clothes, it is essential to know your personal figure type, and to be aware of any problems you may have. You can then select styles to flatter your figure, which make the most of your good points, and draw attention away from your faults.

Most of us have figure problems. Some are merely a matter of bad posture which can be corrected with a little practice, but others are fitting problems which require some adaptation of pattern and designs. If you work on the basis that almost any design can be adapted to any figure (except in extreme forms of fashion), then all you have to do is recognise your own particular size and problem and take this into consideration when cutting and fitting. But, of course, certain styles will be more flattering to one figure than to another. In this chapter we have given suggestions with each of the three main figure types to help you to make the most suitable choice of style and fabric.

With this knowledge, you can create a perfect picture whatever your figure problem, and feel really confident that your whole appearance is pleasing.

Which type are you?

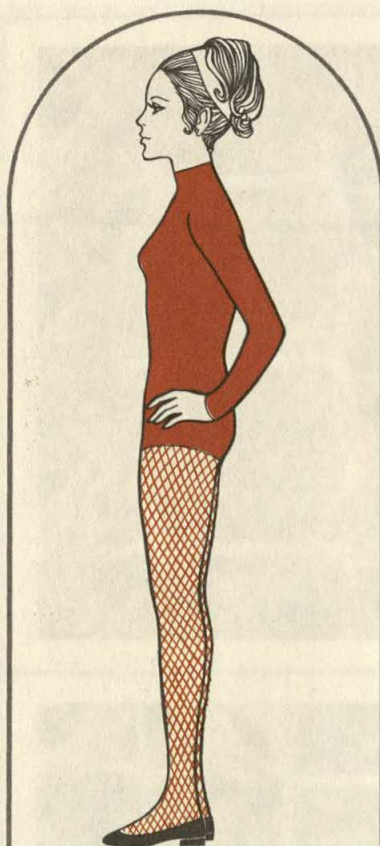
There are three main figure types, which the chart on this page illustrates: the figure with standard body measurements, the figure with a large bust and the figure with large hips. You'll be able to identify yourself with one of these whether you're tall or short, small or large or anywhere in between.

What is your problem?

Having decided your figure type, you may have particular figure problems like narrow, very straight or sloping shoulders, a rounded back, high tummy or a neck that's set forward. Some figure problems need special attention, and will affect your choice of style as well as requiring careful fitting, while others are only a matter of making minor alterations to your pattern, and do not greatly affect the style of dress you should choose.

The two most common problem figures, which involve adaptation of style, are illustrated on the facing page, with suggestions for choosing suitable styles. All fitting problems will be dealt with in more detail in later chapters.

To find out which figure type you are, stand in front of a mirror, perfectly relaxed, just wearing your normal underwear and compare yourself to the figures illustrated.



Standard body measurements

The figure of standard proportions has a bust two inches smaller than the hip measurement. So, whatever your size, if you have this proportion, standard sizes will fit you without much alteration.

The choice of your clothes will depend on your height and whether you are broad or slim. If you are slim, perfectly proportioned and of average height, you are lucky and can wear almost anything you like. If you are large, wear garments that fit to the body, with well-fitting shoulders, as unnecessary bulk increases the impression of size. Avoid horizontal stripes and gathered, full skirts. If you are short and plump, always aim to achieve an elongating effect in the way you dress. This does not depend on the length of a garment, but on the vertical design detail. If you wear a belt or separates they should match. If you are tall and thin, soft styles, blouses, pleated, gathered or flared skirts, wide belts, tweeds and fluffy fabrics are all good for you.



Large bust

If your bust measurement is more than your hip measurement you are top heavy and yours is merely a fitting problem. Buy patterns to fit your bust, and take them in by the necessary amount at the hips. The best designs for you are those which minimise the width across the top. You should avoid any bulk such as gathers and folds, shoulders should fit well and fabrics over the bust should be smooth. Scoop necklines, which break up the area, are most effective on your figure type. If your hips are really slim then you will look good in skirts made from tweeds and other heavily textured materials.

Figure Types

Figure Problems



Large hips

The most feminine figure type is often referred to as pear-shaped. You are the girl with a good bust line and trim waist, but with larger than standard proportioned hips. To make your own clothes, buy patterns to fit your bust measurement and when you cut your garment, add to the width of the skirt pattern round the hips.

A-lines in skirts and dresses and fitted bodices with full skirts are good for you. Remember that you will create an illusion of all-over smallness if you accentuate the smaller proportions of your top half and camouflage the fuller part of your body, especially if the outline of your garment flows into a little more width towards the hem. Straight skirts and dresses need very well fitting blouses or bodices, perfectly plain and without too much ease. The soft blouse look is not the right style for you unless you are really thin.



Rounded back, very sloping shoulders, a neck that is set forward, and a high tummy

If this is your problem, your figure needs the very best support you can afford. Then it's a question of adapting the designs you choose.

As you appear narrow across the top and wide across the hips, triangular-shaped designs are ideal for you because they fit across your smallest points and skim over larger areas.

Never wear tuck-in blouses, but adapt them to short over-blouses, making sure that they are carefully proportioned to the length of your skirt.

Your neck is a very important point to watch, because it will always appear short. Avoid high or large collars and aim for a neat, clear line. Adapt designs to a flat, fitting collar, a soft, narrow roll or even a plain, finished line around the base of your neck. If your neck is very thin you can wear a close-fitting roll or mandarin collar if you like.



Bust larger than hips, flat tummy and very straight shoulders

If this is your problem, adapt the designs you choose. You will look best in fitted garments, without the bulk of gathers and folds. If you are broad or short, avoid waist-seams and belts.

Always aim to minimise the width across the bust line, choosing soft, wide neck lines on a straight, fitted dress. Keep trimming high above, or well below, the bust line. Draping should be used sparingly and be asymmetrical, leaving the bust line well defined. A-line dresses (semi-fitted at waist and hips) will do nothing for you, since the line will be lost, but you can adapt this line to a fitted dress flared gently at the hem. Make a point of choosing toning colours for your blouses and skirts and beware of shirt blouses, which can look very masculine on you.

Always choose a well-fitting shoulder line, with the armhole-seam high on the shoulder to lessen the appearance of width. Avoid wide or short sleeves which will add to the width.

Fabric and design-how they go together

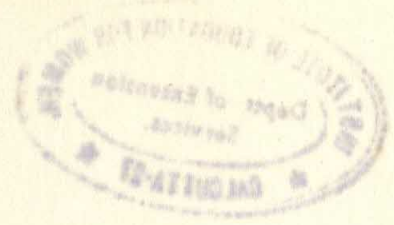


The first step towards making a dress for yourself is choosing the design. When making a choice of material, always be guided by instinct and taste before taking anything else into consideration.

Choose a design in which you would like to see yourself, but before buying the fabric, study it carefully. Does the design suggest a soft line? Does it cling or does it drape? Does it have sculptured lines or geometric seaming? Does it suggest a tailored look or a more feminine outline?

Nothing is more frustrating than making a dress and finding the finished result is not as you imagined, and the reason for this, in many cases, is the wrong combination of fabric and design. Here is a guide to help you make the right choice for the style you want to make.

Style	Clinging	Soft line	Draped
Detail	Soft and feminine, fitting closely to the body.	Unpressed pleats; gores or gentle flares.	Tight draping across the body; soft draping; cowlnecks.
Fabric Suggestion	Single jersey; silk and wool, crepe cut on the cross.	Soft or loosely woven fabrics; heavier crepe and jersey.	Light-weight crepe; chiffon; georgette and crepe jerseys.



The secrets of print and patterns

First, consider the style you have chosen and decide whether a printed or patterned fabric would be more suitable. For the best result, the style should be simple because too much seam detail will break up the fabric design. Details such as belts, tabs or collars can be given clarity and look most effective in a plain fabric to match one colour in the design. If you hanker after a beautifully seamed garment, this will always look best made up in a plain material.

Secondly, it's a good idea to drape a length of fabric over yourself in front of a mirror before you buy it, to see if the colour really suits you.

Your choice of printed and patterned materials will, of course be influenced by current fashion trends, but here are some hints on how to look at prints and patterns and how to make the best choice.

1. Two-colour prints

On a printed fabric, the prominence of the design is an important factor. If the fabric is printed in two colours only,



the design appears to be balanced. Two-colour prints are suitable for all figure types.

2. Three-colour prints

As soon as a third colour is introduced, and this need only be a different shading of the

two colours, the balance is broken and the design is immediately projected from the background. For instance, white daisies with navy centres on a navy background give the impression of overall interest. As soon as the centre is picked out in yellow or any other colour it is no longer just navy blue and white you see, but white daisies standing out from a dark background.

Three-colour prints, or projected designs, can be worn by



most figures, but if you are of large or small proportions do look carefully at the size of the design. A large design is more suitable for the larger figure, and a small design is more suitable for the smaller figure.

3. Directional prints

Large multi-coloured prints can be worn successfully by most figures, but again if you are large or small you must carefully consider the direction of the design. If you study the print from a distance, you'll see that one or two strong colours stand out from the



background and form the direction of the design, which can be round, oblong, diagonal, criss-cross, vertical or horizontal. So, if you are large or short, the correct choice is the design which has continuous, lengthwise interest. This includes criss-cross materials and diagonal prints.

4. Plaids, checks and stripes

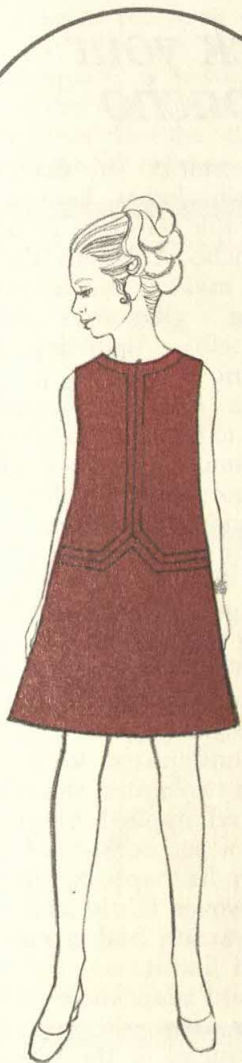
When choosing plaids, checks and stripes, take into consideration your body movements when walking because brightly coloured checks and plaids emphasise movement. Since body movement is relative to size, if you are large or short, be especially careful when looking at these fabrics. Large movements are emphasised by large checks and small movements drowned by them, so choose the smaller



patterns in blending colours if you are short.

As a point of interest, the large figure can wear bold, brightly coloured plaids and checks to great effect, if the garments chosen are of generously cut design, such as travel coats or long evening skirts.

If you come across patterns with overchecks and outlines in bright, contrasting colours always look at them from a distance. If your impression is of a large check or widely-spaced stripe do remember this will determine the effect of the finished garment no matter how small the basic pattern is. Choose these fabrics with care and if you are large or short avoid them altogether.



Tailored,
Sculptured,
Geometric seaming

Design encloses
body in a
fitted, heavier
garment, or
holds a certain
shape dictated
by fashion.

Firm weaves
such as
worsted
woollen; real
or imitation
linen; heavy
cotton; double
jersey; certain
man-made
fibre fabrics;
tweed and silk.



Pick your poncho

To get started on making your own clothes, here is a very simple garment to sew—a poncho. Although it's so easy to make it can be eye-catching, glamorous and very useful. According to the fabric you use, you can make a light comfortable poncho to lounge in at home, or an unusual striking one for a more dressed effect.

The poncho shown far left is simply a mohair square: all you have to do is fringe the edges and make an opening to slip over your head. What could be easier? The fitted poncho, shown on the opposite page is slightly more complicated to make and has two seams, shoulder darts and applied fringing. It has a set outline which will keep its shape if made in a firm woven fabric, and for extra warmth and firmness you can line it.

You could adapt the poncho by trimming with fur or braid instead of the fringe; by pattern darning a border; by making a 'poncho suit' with skirt or trousers; or by using an exciting furnishing fabric, or casual towelling for the beach.

Mohair Poncho

You will need $1\frac{1}{4}$ yd of 54in wide mohair with warp and weft of equal strength. Thread in a matching colour.

To make the self fringe

Trim the edges of the mohair on the grain and trim off selvages: cut a 45in square.

Along one edge of the square pull out the threads until you have a fringe two inches deep. Repeat on other three edges.

To make certain that the inner edges do not fray, finish off with a tiny oversewing stitch between the fringing.

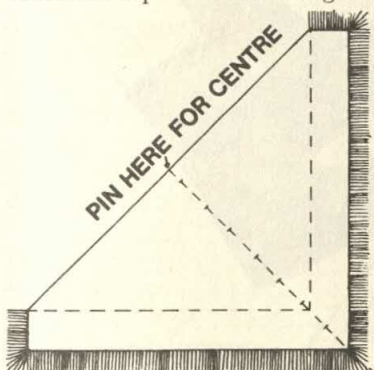
◀ The mohair poncho

To make the neck opening

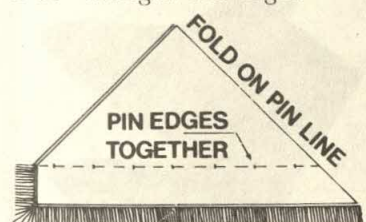
1. Lay on a flat surface and fold square, as shown, making sure that one triangle point is 3in lower than the other. This is for the back of the poncho.



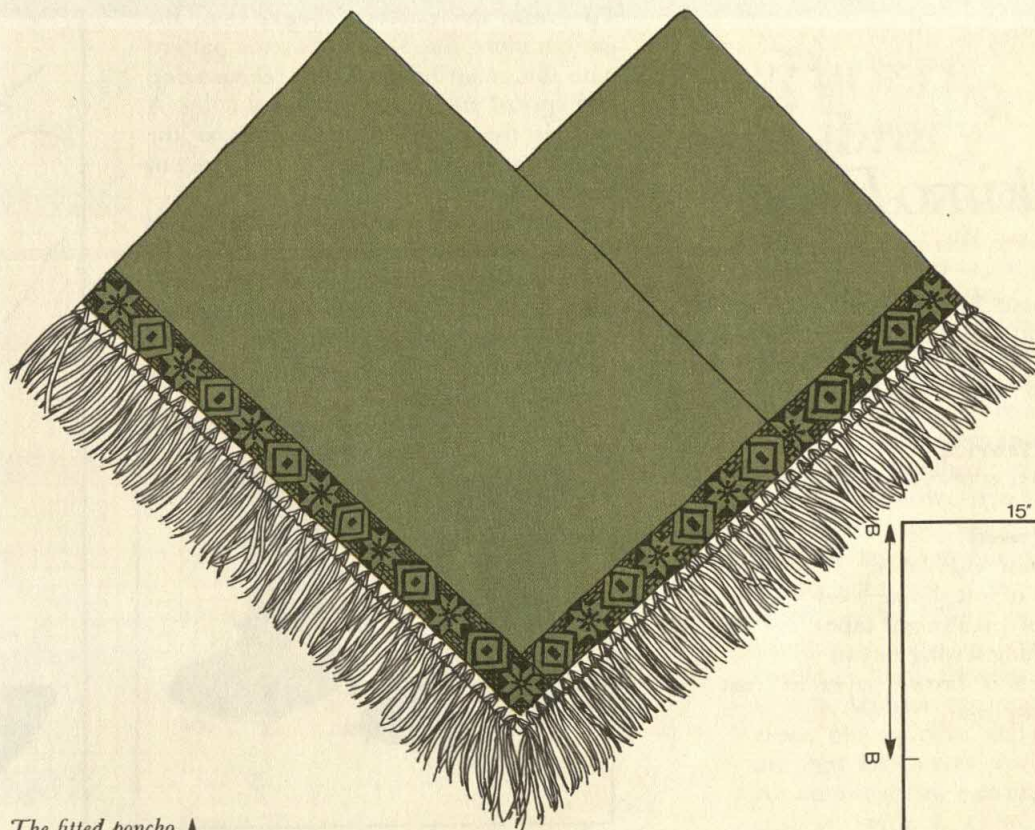
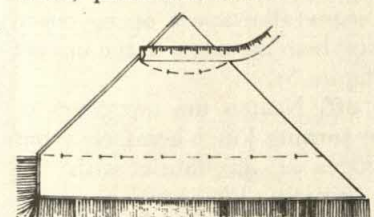
2. Find the centre of the fold from the side points and pin through both layers of fabric to the lower point of the triangle.



3. Fold on the pin line, making a 90° triangle. Pin edges.



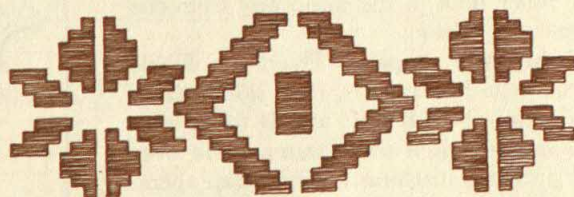
4. Measure around your head (as for hat) and divide by four. Find this measurement on the poncho with the tape measure by moving it down from the point, as shown. Pin a line across, shaping it into a curve. Cut off fabric close to the pins. Open out your poncho and turn under $\frac{1}{2}$ in around the hole. Tack, press and stitch.



The fitted poncho ▲

Diagram for fitted poncho ►

This pattern darning design could be worked on the fitted poncho, all over or as a border. ▼



Fitted poncho

The poncho is made from two pieces of fabric 30in long and 15in wide, so you will need to buy 30in of 36in or 54in wide, or 15in of 60in wide fabric. Try it in a plain fabric with pattern darning, as illustrated. (The method is shown in the embroidery chapter 2.) You will also need $2\frac{5}{8}$ yd of ready-made fringing or, if you know how to make your own, you will need two balls of knitting wool and matching thread.

Making up

Cut fabric into two pieces 30in long and 15in wide. Following the diagram, join

the pieces together along AA and BB, right sides facing. Take $\frac{1}{2}$ in seams and stitch to within $\frac{1}{2}$ in of the neck edge.

If you want a snug fit over the shoulders, make two darts. To do this turn the garment inside out and fold as shown in the illustration. Then, at each side of the neck line where the two folds fall, make a dart 3in wide, $3\frac{1}{2}$ in deep, as shown in the diagram. (Alternatively, you can underlay the neck line with straight seam tape, $1\frac{1}{2}$ in shorter than the neck edge, and hold the fullness into the seam tape at the shoulders.) Press darts and carefully press the seams open.

To finish the neck edge turn

raw edge under $\frac{1}{2}$ in all round and hand-sew to the inside.

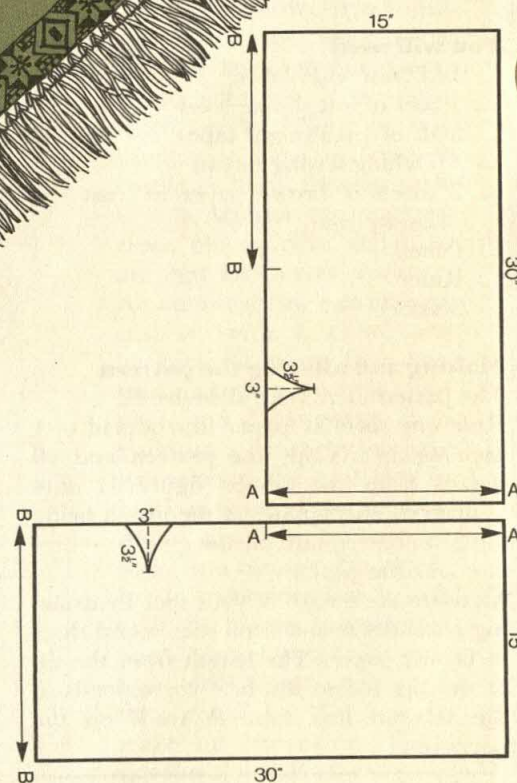
Finish the lower edge using the same method.

Sew fringing all round the lower edge of the poncho.

Lining the poncho

If you want to line the poncho you should do this before you start to sew on the fringe.

Cut the lining fabric, join AA and BB and make darts in exactly the same way as before. With right sides facing, join lining to top fabric all along the lower edge and turn it out through the open neck line. Turn in both neck edges separately for $\frac{1}{2}$ in and sew the neck edges together.



Fashion Flair

Eskimo Boots

Make these soft indoor boots for elegance and comfort during the winter months. Choose fabric to match your housecoat and contrast trimming.

Suitable fabrics

Quilted nylon or cotton; tapestry fabric.

You will need

- ☐ 1 yd 36in wide fabric
- ☐ 1 pair of soft slipper soles
- ☐ 5 yds of $\frac{1}{2}$ in straight tape
- ☐ Matching sewing thread
- ☐ 2 sheets of brown paper at least 12in by 16in
- ☐ Pencil
- ☐ Ruler
- ☐ Scissors

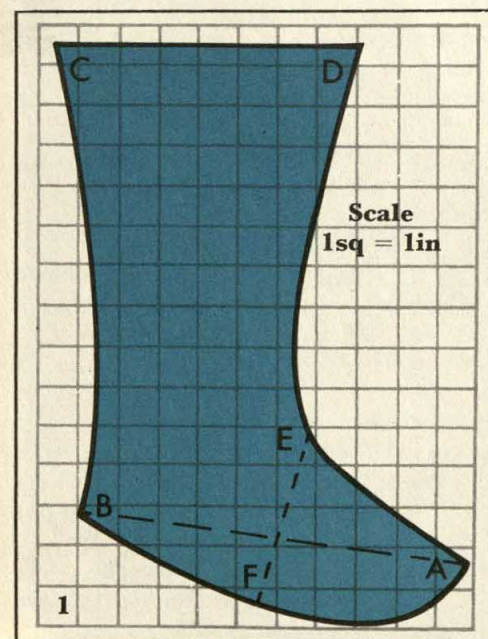
Making and altering the pattern

The pattern here is for shoe size 5.

Rule one sheet of paper into a grid of 1 inch squares. Copy the pattern and all details from the graph (figure 1) onto your grid, one square on the graph being equal to one square on the grid.

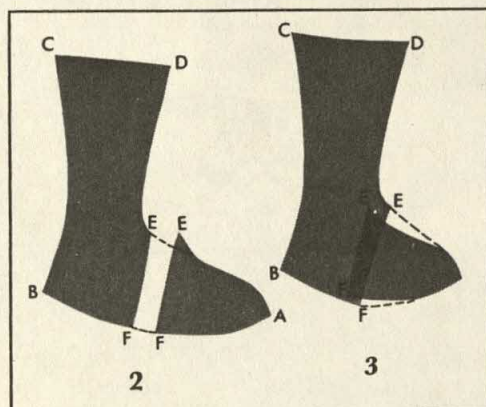
Cut out the pattern.

Measure the length of your foot by drawing carefully round it on the second sheet of brown paper. The length from the tip of the big toe to the heel corresponds to the straight line from A to B on the pattern.



To make the pattern larger. Cut the pattern along line E to F. Lay the pattern onto the uncut brown paper (clean side), and spread the two sections until line A to B is the correct length. Redraw the curves as shown in figure 2 and cut out the new pattern.

To make the pattern smaller. Cut the pattern along the line E to F. Overlap the two pattern sections until line A to B is the correct length. Lay the pattern onto uncut brown paper (clean side), redraw the curves as shown in figure 3 and cut out the new pattern.

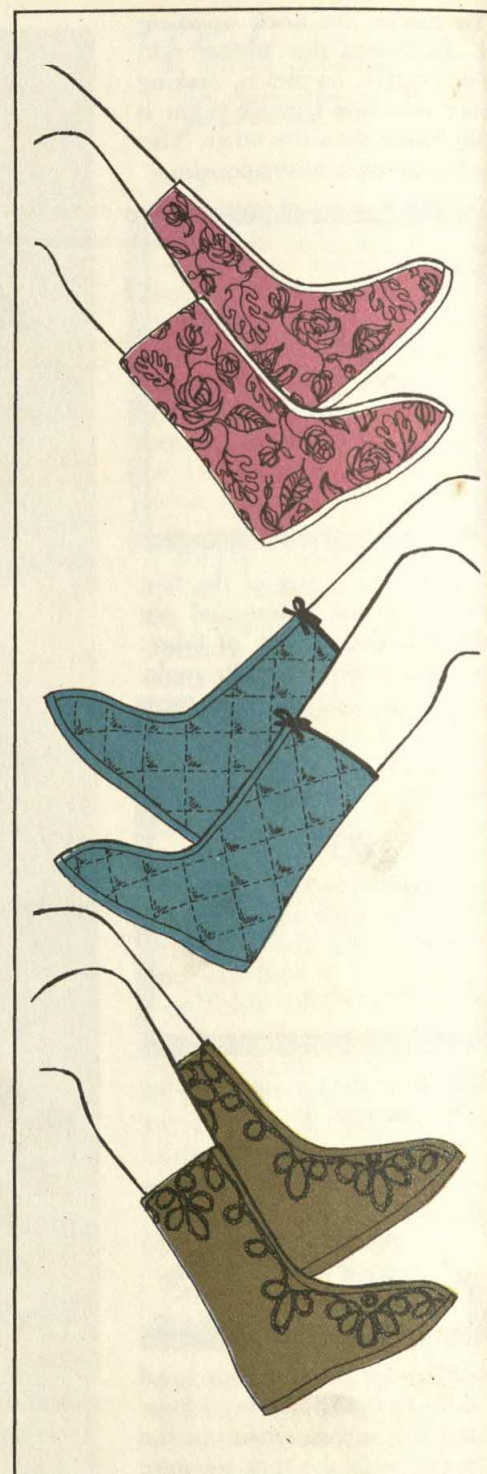
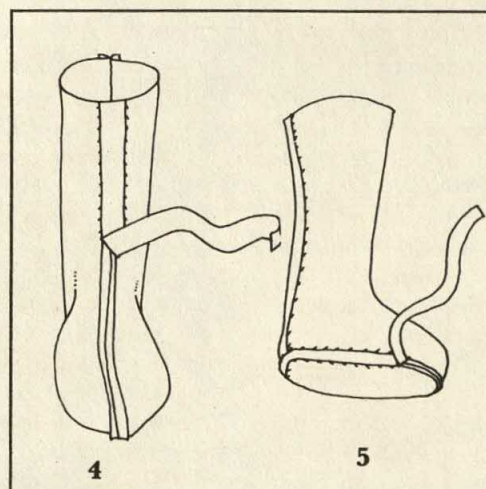


Making the boots

Cutting the fabric. Fold the yard of fabric in half, right sides facing. Pin the pattern to the top of the folded fabric and cut round the shape leaving a $\frac{3}{4}$ inch seam allowance. Unpin the pattern, and cut the other boot in the same way from the remaining fabric.

Joining the uppers. Place the fabric pieces together in pairs, right sides facing, and stitch from B to C and D to A, with $\frac{1}{4}$ in seams. Stitch these seams again over the previous stitching to strengthen them. Press the seams open and snip the seam allowances on the curves.

Cover each seam with tape and hem the edges of the tape to the fabric of the uppers, hiding the raw edges of the seams with the tape (figure 4).



Joining the uppers to the soles. Pin and tack the uppers to the soles matching the toes and heels and, as closely as possible, the edges. Using a fairly long stitch, carefully machine stitch the soles into place with $\frac{1}{4}$ inch seams. Stitch the seams twice as before.

Hold the seam allowances open, cover with tape and hem the edges to the uppers and soles (figure 5).

Finishing off. Neaten the top edges of the boots by turning $\frac{1}{2}$ inch hems, covering the raw edges of the fabric with the braid, and hemming into position. Turn the boots right side out.

Pattern Library

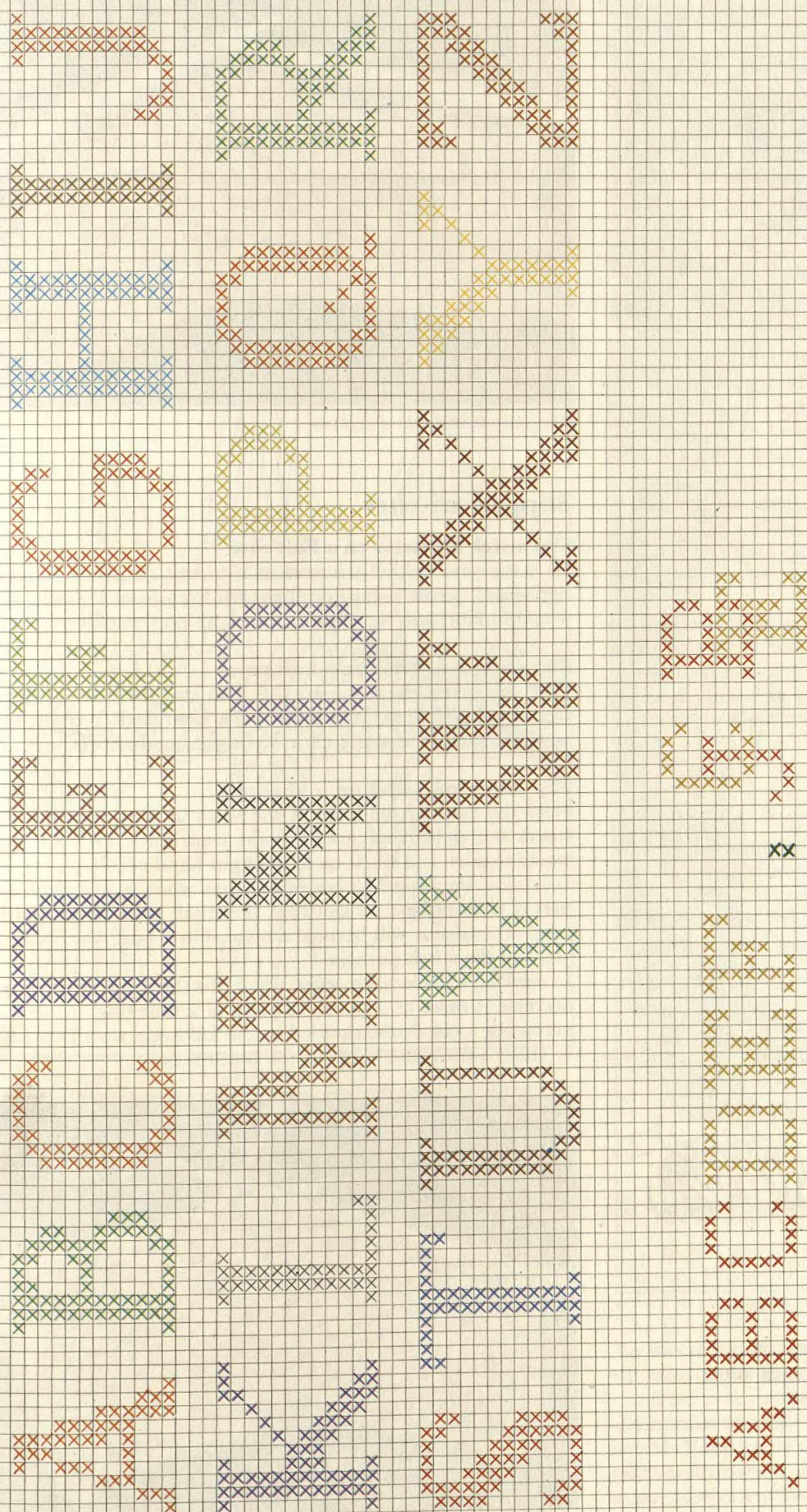
Cross stitch alphabet

This alphabet chart has endless possibilities as any 'square' stitch can be used. One square on the chart represents one stitch. Cross stitch is the first that comes to mind, but beautiful initials can be worked in many other stitches. Fine drawn fabric stitches such as four-sided stitch and eyelets can be worked on delicate lawn or fine linen. Bolder stitches, like satin stitch, eyelet filling or star stitch, are ideal on coarser cotton or linen. Stitches such as tent, Algerian eye, reversed cross, oblong cross and rice, are best for canvas work.

An amusing idea is to make a cushion with a chessboard background using two contrasting colours, such as vivid pink and lime green, then build up a design by working letters from the alphabet in black in some of the squares. As a complete contrast in scale, you can use this alphabet to embroider fine initials on shirts, blouses or household linen. Scatter letters all over a little girl's blouse or dress — they could be the ones to make up her name. Then, use the alphabet to put your signature at the corner of anything you make. For small letters simplify the large ones which are shown on the chart. The following will be a guide to give you an idea of the approximate size of the letters worked on different fabrics. Using fine fabric, with 42 threads to 1in working over 4 threads, the letters will be $1\frac{1}{8}$ by 1in wide.

On coarser fabrics, with 21 threads to 1in working over 4 threads, the letters will be $2\frac{1}{4}$ in by $1\frac{7}{8}$ in wide.

On single weave canvas for canvas work, with 18 threads to 1in working over 4 threads, the letters will be $2\frac{5}{8}$ in by $2\frac{1}{4}$ in.



Casting off and the slipped stitch

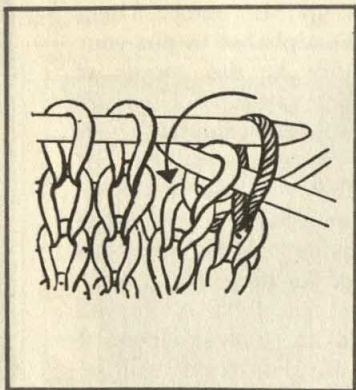


This chapter starts with casting off. Tension control is very important for this, as it must be exactly the same as the tension of the knitting. If it is not, the edge will be too tight or too loose, and either would spoil the effect of the garment. Slipped stitch is so called because it is slipped from the left-hand to the right-hand needle without being worked, the yarn being carried either behind or in front of the stitch. Slipped stitches can be used in several different ways—in forming part of a pattern in decreasing and shaping, in producing a neat edge for making up a garment, or in making a fold for a pleat or facing.

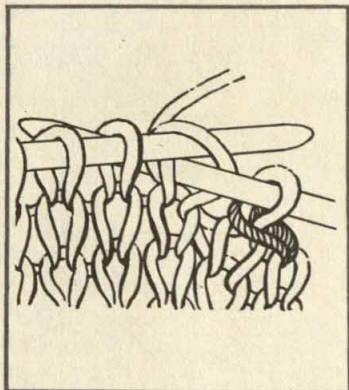
If you are working a pattern and the strand is passed behind the work, the stitch itself forms the pattern. If the strand is carried across the front of the stitch, then it can be used to build up the design, in much the same way as a woven design is made. You can also make fascinating herringbone textured effects as well.

Casting off

To cast off on a knit row, knit the first two stitches. Then * with the left-hand needle point, lift the first stitch over the second stitch, leaving one stitch on right-hand needle. Knit the next stitch, repeat from * until all but one stitch have been worked off. Cut the yarn, draw through the last stitch and pull the stitch tight.



Lifting first stitch over second



Knitting the next stitch

In the case of a purl row, each stitch is purled before it is cast off. To cast off patterned or ribbed work, lift each stitch over the next stitch following the pattern of the knitting.

Care should always be taken that the casting off is not too tight or too slack, but is similar to the tension of the work itself. If you always cast off too tightly, then use a needle one size larger for casting off. If, on the other hand, you cast off too loosely, use a needle one size smaller to obtain the best results.



Slip stitch knitwise on a knit row

Slipped stitches

Slip stitch knitwise on a knit row

Hold the yarn behind the work as if to knit the stitch. Insert the right-hand needle point into the stitch from front to back, as you would to knit, and slip it on to the right-hand needle.

Slip stitch purlwise on a knit row

Hold the yarn behind the work as if to knit the stitch. Insert the right-hand needle point into the stitch from back to front, as you would to purl, and slip it on to the right-hand needle.

Slip stitch purlwise on a purl row

Hold the yarn at the front of the work as if to purl the stitch. Insert the right-hand needle point from back to front as you would to purl, and slip it on to the right-hand needle.

It is most important to remember that when a slip stitch forms part of a decrease on a knit row, the stitch must be slipped knitwise, otherwise it will become crossed. On a purl row, make sure you slip the stitch purlwise.

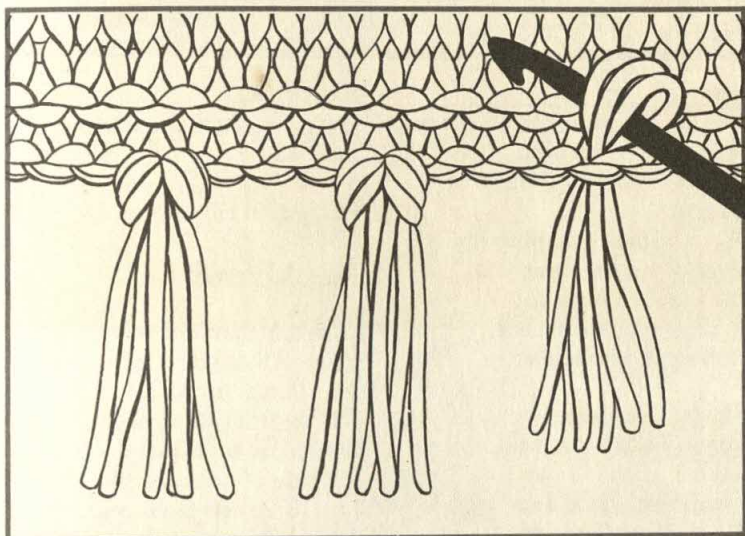
In working a pattern, however, where the slip stitch is not part of a decrease it must be slipped purlwise on a knit row, to prevent it becoming crossed when purled in the following row. Don't forget to check which you need for the best results.



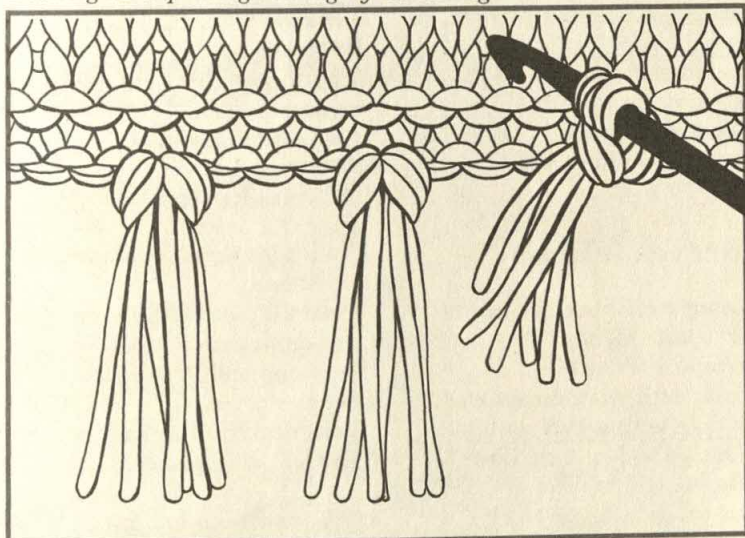
Slip stitch purlwise on a purl row

Fringe making

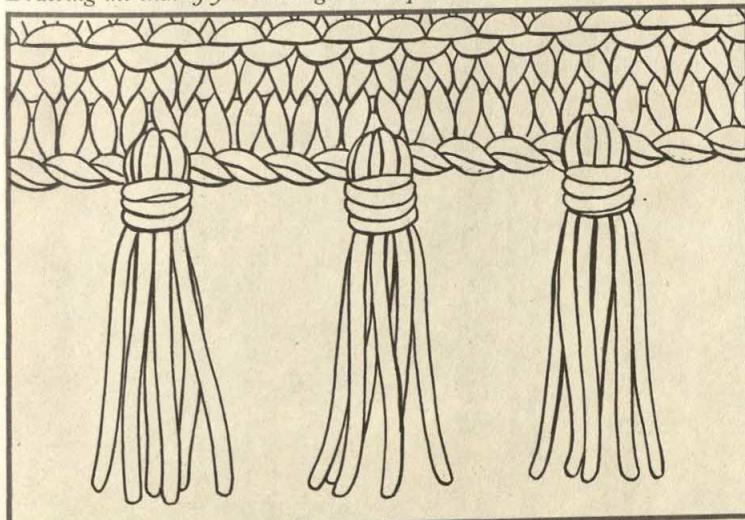
Take six strands of yarn and fold them in half. Draw the loop through the edge of the knitting, then draw the ends of yarn through the loop and pull tight. Repeat evenly all the way along the cast-on and cast-off edges of the scarf.



Drawing the loop through the edge of the knitting



Drawing the ends of yarn through the loop



The fringe seen from the other side (usually called the right side)



The fringed scarves when they are finished

Scarves for mother and child (continued)

You've just learned how to cast off—so now you can put it into practise. When you have finished casting off your scarf you are ready to start working the fringe.

The garter stitch scarf in itself has no right or wrong side, but the first tassel dictates the pattern the rest must follow. Continue to work on the same side along the first end, and make sure that the other end matches the first.

To make the fringe: cut lengths of yarn 20in long for the mother's scarf, or 16in long for the child's scarf. You will need six strands for each tassel, and 16 tassels at each end of the mother's scarf, or 10 tassels at each end of the child's scarf. Use a crochet hook to pull the tassel loops through the edge of the scarf.

Knit a classic sweater for a man

This high, round-necked sweater is made up in brightest red to warm the heart of any man. If his taste (or yours) is more conservative, choose a soft kingfisher blue or warm tobacco brown from any range of your choice, so long as you make sure that the yarn will knit up to the same basic tension. The simple two-by-two rib is used throughout, including the neckband, and the sweater has easy fitting set-in sleeves.

Sizes

To fit a 36[38:40:42]in chest
Length to shoulder 25 $\frac{3}{4}$
[26:26 $\frac{1}{4}$:26 $\frac{1}{2}$]in
Sleeve seam 20in, adjustable
The figures in brackets [] refer to the 38, 40 and 42in sizes respectively.

Tension

Equivalent to a basic tension of 5 $\frac{3}{4}$ sts and 7 $\frac{1}{2}$ rows to one inch over stocking stitch worked on No.8 needles.

Materials

Patons Fiona
11[12:13:14] oz
One pair No.8 needles
One pair No.10 needles
Two stitch holders

Back

Using No.10 needles cast on 102[110:118:126] sts.
1st row K2, *P2, K2, rep from * to end.
2nd row P2, *K2, P2, rep from * to end.



Rep 1st and 2nd rows until work measures 4in.
Change to No.8 needles.
Continue in rib throughout.
Work until 18in from cast on edge, or required length to underarm, ending with a WS row.

Shape armholes

Dec one stitch at each end of next and every RS row until 72[76:80:84]sts rem.
Work without shaping until armholes measure 7 $\frac{3}{4}$
[8:8 $\frac{1}{4}$:8 $\frac{1}{2}$]in, ending with a WS row.

Shape shoulders

Cast off 5 sts at beg of next 6 rows.
Cast of 4 sts at beg of next 2 rows.
Cast of 4[5:6:7] sts at beg of next 2 rows.
Leave rem 26[28:30:32] sts on holder for neckband.

Front

Work as given for Back until armholes measure 5 $\frac{3}{4}$ [6:6 $\frac{1}{4}$:6 $\frac{1}{2}$] in, ending with a WS row.

Shape neck

1st row rib 29[30:31:32] sts, turn. Work left shoulder first.

** Dec one st at neck edge on next 4 rows, then on every RS row until 23[24:25:26] sts rem.

Work without shaping until armhole measurement is the same as Back to shoulder measurement, ending at armhole edge.

Shape shoulder

Cast off at beg of next and following 4 alt rows 5 sts 3 times, 4 sts once and 4[5:6:7] sts once. **

With RS of work facing, slip centre 14[16:18:20] sts on to holder.

Rejoin yarn to rem sts and work in rib to end of row.

Work right shoulder as given for left shoulder, working from ** to **.

Sleeves (alike)

Using No.10 needles cast on 50[50:58:58] sts.

Work in rib as given for Back until work measures 4in, ending with a WS row.
Change to No. 8 needles.

Continue in rib, inc 1 st at each end of 3rd and every following 6th row until there are 84[88:92:96] sts.

Continue without shaping until work measures 20in or required seam length, ending with a WS row.

Shape top

Dec one stitch at each end of next and every RS row until 54 sts rem.

Cast off in rib.

Neckband

Join left shoulder seam.
With RS of work facing and No.10 needles K 26[28:30:32] sts from Back neck holder, K up 20 sts down left side of neck, K 14 [16:18:20] sts from centre front holder and K up 20 sts up right side of neck

1st row *K2, P2, rep from * to end.

Rep this row until neckband measures 2 $\frac{1}{2}$ in.

Cast off loosely in rib.

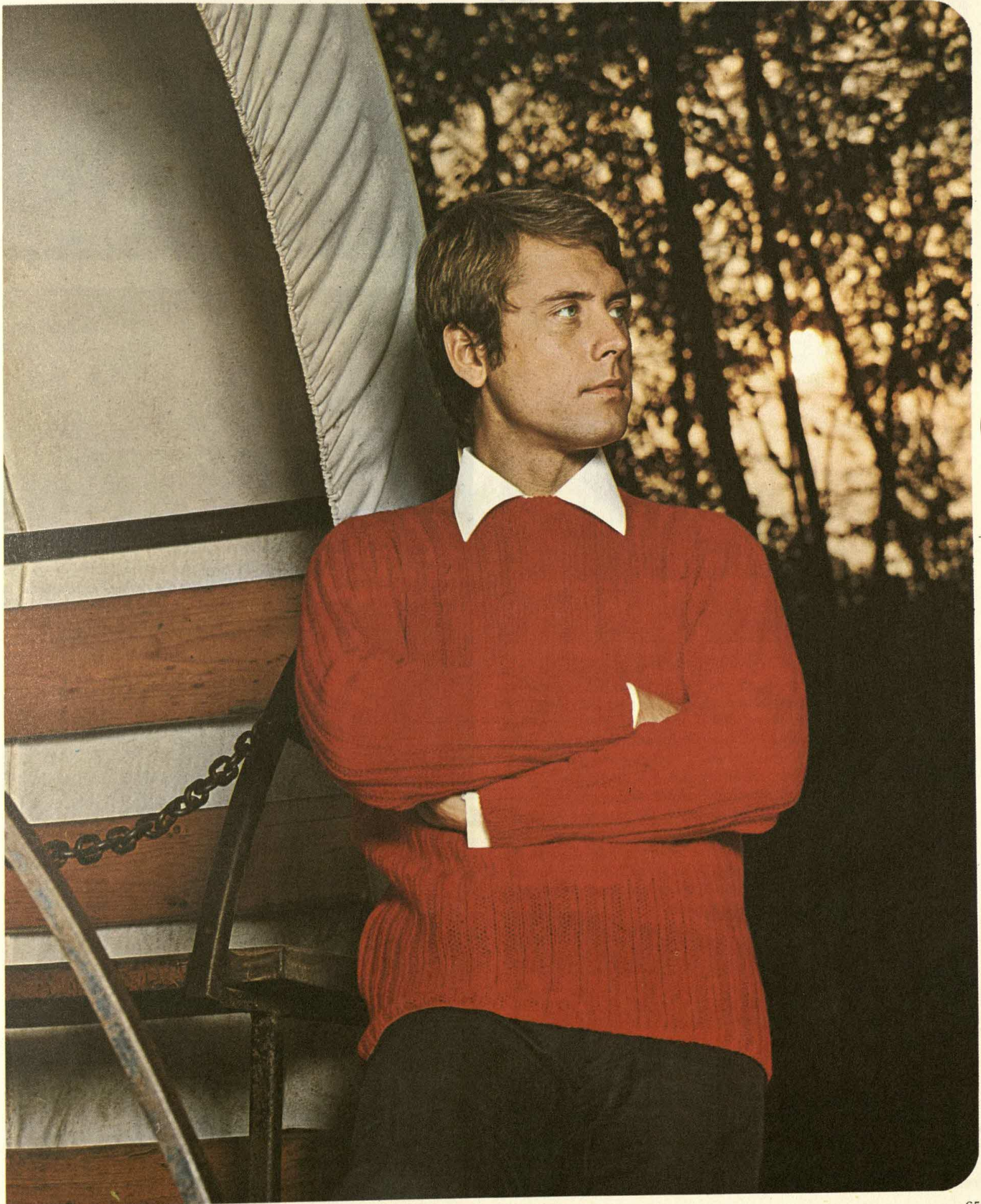
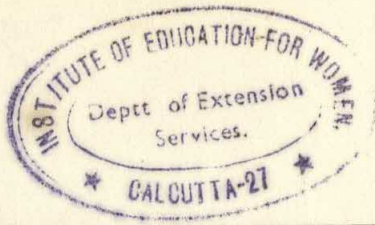
To make up

Join right shoulder seam and neckband.
Press all pieces lightly under a dry cloth with a cool iron.
Join side and sleeve seams.
Set in sleeves.
Fold neckband in half to WS and slip st in place.

▼ This detail shows the two knit, two purl pattern



The sweater in two-by-two rib ►





Increase or decrease

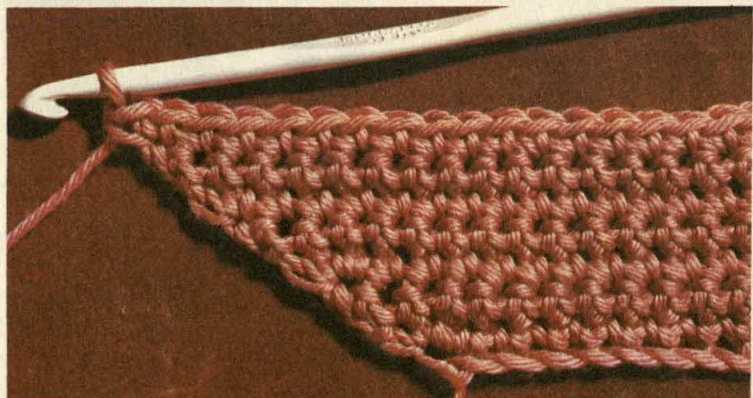
Increasing and decreasing stitches play a very important part in crochet and after you have had a little practice you will find them quite simple. Once you know how to do them you are ready to tackle almost any crochet garment.

Increasing

1. The simplest way to increase is to work two stitches into one. This can be done at each end of a row, or at one end only.
 2. The second method is to add as many chain as the number of stitches to be increased, plus the turning chain at the end of the row. This way, an increase at the left side of the work is made at the end of a right side row, and an increase at the right side of the work is made at the end of a wrong side row. When the work is turned, the new chain is worked the same as a commencing chain.
 3. Mark the place where the increase is to be made with a length of coloured thread. If the increase is to be made to the right, work two stitches into the stitch before the marker.
 4. If the increase is to be made to the left, work these stitches into the stitch after the marker.
- If the increases are to be repeated in following rows, they are moved one stitch to the right, or one stitch to the left, depending on which side the increase is required.
5. To make a double increase, follow the same instructions but work three stitches instead of two into the foundation stitch.

Decorative increasing

You can make a more decorative increase this way. Mark the place where the increase is to be made on the wrong side of the work. Then, working on the wrong side, make one chain before the marker if you want the increase to be to the left, or after the marker if you want it to be to the right. On the next row (right side) work the increase stitch into the chain made on the previous row.



1. Increasing by working two stitches into one. This is the simplest method, and can be worked at either end of a row



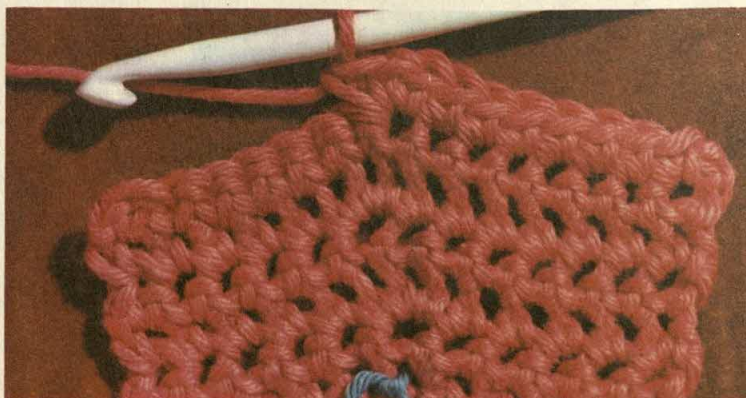
2. Increasing with a chain



3. Increasing to the right. This is made by marking the position for increasing, and working two stitches into one to the right of the marker



4. Increasing to the left. This is made by marking the position for increasing, and working two stitches into one to the left of the marker



5. Double increasing. This is the same method as for single increasing, but three stitches instead of two, are worked into one

Decreasing

To decrease one stitch at the side edge, miss the first stitch at the beginning of the row and insert the hook into the second stitch. Work to the last two stitches in the normal way, miss the next stitch and insert the hook into the last stitch.

To decrease several stitches, work the row and turn, leaving the stitches to be decreased at the end of a row, unworked.

6. There is a way to avoid ugly steps in your work where several stitches have to be decreased at once. For example, if three are to be decreased, work along the row to the last three stitches, miss the next two and work one slip stitch into the last stitch: turn with one chain, miss the slip stitch, work a double crochet into the next stitch, and then continue along the row in the normal way.

Decreasing a stitch in the middle of a row

7. Work two double or treble crochet but keep the last loop of each stitch on the hook. Then draw a loop through all the loops that are remaining on the hook.

Marking position for decreases

When making decreases in the middle of a row make sure you mark the spot with a length of contrasting coloured yarn. Then work the decrease in the two stitches before the marker if it is a right decrease, or in the two stitches after it, for a left decrease.

For example, to decrease on double crochet, insert the hook into the first of these two stitches, yrh, and draw one loop through, keeping it on the hook. Insert the hook into the second stitch, yrh and draw another loop through so that there are three loops on the hook. Then, yrh, draw loop through all loops.

When decreasing or increasing on garments, use the methods that leave the neatest edges as it will be easier to make up.



6. Decreasing at the end of a row. This can be worked on either side, producing the slanting edge shown



7. Decreasing a stitch in the middle of a row. It is very important to use a marker, to keep the decreasing even



These attractive cushion covers have been made from crocheted squares each made up of two colours and then joined together. This method could be used for anything which is made with squares—a waistcoat, handbag, or an afghan coverlet would all look lovely in carefully chosen colours

Cushions made with coloured squares

The cushion is made with squares crocheted in two colours, and then sewn together to form a cover. Each square measures $5\frac{1}{2}$ inches square. You can use oddments of yarn but do make sure you choose yarns of similar thickness.

To make a square

Work 3 ch.

1st row. Work 2 tr into 3rd ch from hook. Turn. Continue in rows of tr working 3 ch at beg of each row to turn, and inc 2 tr at each end of every row. Work until about $7\frac{1}{2}$ inches wide.

Join contrast yarn with ss and continue, dec 2 tr at each end of every row by leaving last loop of each 3 tr to be decreased on hook, and drawing yarn through all loops. This decreases 2 tr. Work until 3 tr rem.

Last row. Work 3 tr, leaving last loop of each on hook, then draw loop through all loops on hook.

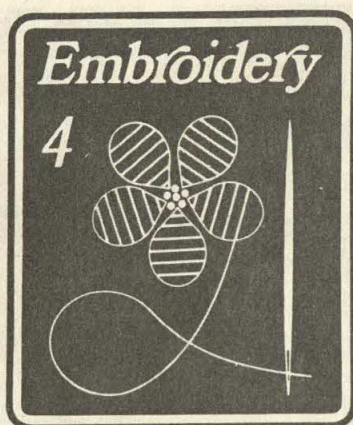
Work 8 more squares and sew together on wrong side.

To make the border

Work 2 rows of dc round edges, working 2 extra dc into corners. Work another side in the same way.

You can, if you like, instead of working two sides, just work one and back it with any strong fabric in a contrasting or blending colour. Vary the arrangement of the squares and colours too, to make your very own arrangements.

Transferring your design



The technique of transferring designs to fabric is one of the key steps in embroidery. When choosing your design, first consider the function of the finished object and also the weaving qualities required of the fabric and threads. You may wish to begin with a small surface such as a table mat, and progress later to larger, more elaborate designs.

Ironing method

Specially prepared transfers which can be ironed directly on to the fabric are easy to find. There are two types: single impression which you can only use once, and multiprint which gives up to eight impressions, depending on the weight of the cloth (more impressions can be made on a fine cloth than on a heavy one). With both types you have to work on a flat surface.

First establish the centre of the transfer by folding it in half twice. Now you are ready to begin. Decide where you want to put the design on the cloth and find the centre of your chosen position in the same way. Match the centre of the transfer with this point.

Single impression

Cut off any waste lettering from the transfer. Heat your iron to wool setting and test transfer on a corner, or scrap of the cloth you are using, by placing the spare lettering face downwards and applying the iron for a few seconds. If the transfer takes, you can begin to transfer the design itself.

Place it face downwards on the cloth in the exact position you want and pin it in each corner. Protect the cloth not covered by the transfer with tissue paper. Then apply the iron for a few seconds and remove. Lift one corner carefully to see if the transfer has taken. If not, re-iron gently, making sure you haven't moved the transfer or cloth as this will give a double impression.

Multiprint transfers

You can use multiprint transfers in the same way as single impression ones, but with the iron on cotton setting. The only other difference is that if the transfer does not take the first time, you should allow it to cool before re-ironing.

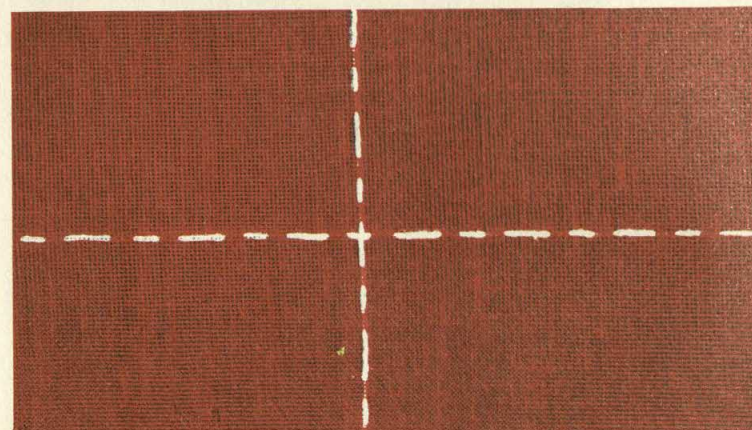
Tacking and Tracing methods

If you are working from a drawing, or from any design without a transfer, you have a choice of various methods. The following two are the quickest and easiest to do.

If the design consists of large shapes, tacking is the best transferring method. Trace the design on to tissue paper and place this on the cloth, pinning it in each corner. Tack along each line with small running stitches. When you have finished, tear off the paper.



▲ Ironing on the transfer



Find the centre of the cloth by folding in half twice for a small transfer, but for a large one it is wise to use two lines of tacking

Tracing designs

By far the quickest and easiest way of transferring designs is to use dressmaker's tracing paper. Trace the design on to ordinary tracing paper, then place a sheet of the dressmaker's tracing paper between the design and the cloth, and trace over the design with a sharp pencil.

This method is fine for designs which will be embroidered quickly, but not quite so effective for really large designs because, with constant handling, the tracing on the cloth tends to smudge.

Opposite—transfers, yarns and inspiration. Ferns come in all sorts of beautiful graphic shapes—and provide inspiring embroidery ideas for anyone with an eye for design and subtle colour. Golden Hands suggests stitches and colours for new ferns in later chapters, but if you would like to give the ferns an individual touch, why not borrow a reference book with colour plates of ferns from your local library, and interpret your own colour schemes? Or, for a more sophisticated effect, you could work them all in gold and silver threads on a cool grey silken background.



Parsley Fern (p. 30).
Cryptogramme crispa.

Collector's Piece

The Bradford Carpet

This fine carpet, dated late 1600, was formerly the property of the Earl of Bradford at Castle Bromwich. The complete carpet measures sixteen feet long by six feet wide, and it was once used to adorn a table. It is now displayed under glass in the Victoria and Albert Museum, where it covers a complete wall.

The carpet was designed to an exact size so that the lattice work centre just covered the table top, with equal edges hanging all around. Because the entire design is worked in fine tent stitch (petit point), the canvas has been distorted from its rectangular shape into a parallelogram. It is therefore 13 inches out of square along a short edge and consequently the figures in the illustration are leaning. Some areas which are left unfinished show the canvas to be linen, with about twenty threads to the inch. The stitching is extremely even and of a refined and delicate colouring. This carpet is a typical example of the Elizabethan tradition, when silk thread was used throughout, giving a soft sheen to the surface.

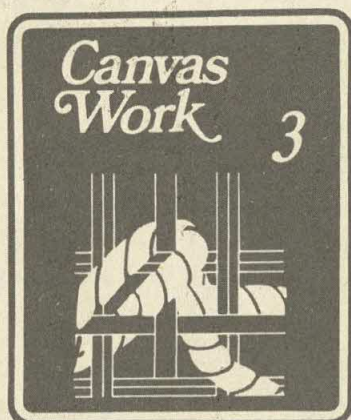
The design is simple and realistic, as this small section of the border illustrates. The undulating landscape continues entirely around the perimeter of the carpet giving a charming impression of rural life in the 17th century. Against a picturesque background of cottages and flowering trees, the people of the village go busily about their activities. Closer examination of this section reveals a series of scenes portraying hunting, shooting and fishing.

Victoria and Albert Museum, Crown Copyright





What's in a sampler



The early English samplers which were made from the 15th to the 18th century are fascinating works of art, but in early Victorian days their style became rather uniform and dull. Most of them were worked entirely in cross stitch or tent stitch, using wool or silk yarns. The designs consisted mainly of the alphabet, the maker's name, her age and the date. Later they became more interesting and elaborate, frequently showing family pets and hobbies.

Modern samplers, too, have progressed from the dull style of the Victorian days—as shown by the exciting sampler on the right, which is an adventure in colour, texture and pattern. It could be used most effectively as a wall panel, but also looks marvellous as a cushion or tote bag. It is essential with canvas work to have a practising ground for each new stitch you learn, and it is a good idea to work two samplers at the same time, one for practising and one as a clear example of each stitch.

About an inch of the Harvest Fields sampler is missing from the right side of the picture, but if you want to follow the design, the complete pattern is shown in the diagram.

Make a plan of action

Before beginning to make a sampler, decide on a basic plan for a design and colour scheme you will use.

If this is your first attempt, you may like to copy the Harvest Fields sampler, shown on the facing page, which has been specially designed for Golden Hands. You may, on the other hand, like to create your own design but, unless you are experienced, try to plan a geometric design and avoid difficult curves.

Copying the design

The chart on the right shows the Harvest Fields design reduced to one third of its actual size. All you have to do is copy the chart, multiplying the measurements by three, on to a larger sheet of graph paper or plain paper.

Place the copied design securely underneath the canvas, and trace in the lines using water colour paints and a fine brush. If this sounds too difficult, just use a ruler with a fine felt pen. It's unorthodox, but very quick and effective. This sampler is worked on single thread canvas with eighteen threads to the inch. Make sure when you buy the canvas that it is at least three inches larger than the design. You can use any type of canvas as long as you choose the one most appropriate to the design—coarse canvas for large shapes, and fine canvas for smaller, more intricate ones. A frame is not really necessary for working samplers of this size. Do remember that yarns give texture as well as colour, so that it is wise not to use too many colours or the effect will be muddled. Also make sure you use enough strands of yarn on the needle because the stitches must cover the canvas fully. Always keep tension perfectly even so that the design is not distorted.

Yarns and colours

The list below gives the complete range of yarns for the sampler, but if you are planning your own design you can experiment with unusual yarns as much as you like. Mix silks with wool, or try a fluffy textured wool with the smooth texture of raffia—or make it more exciting with a border of ribbon or beads.

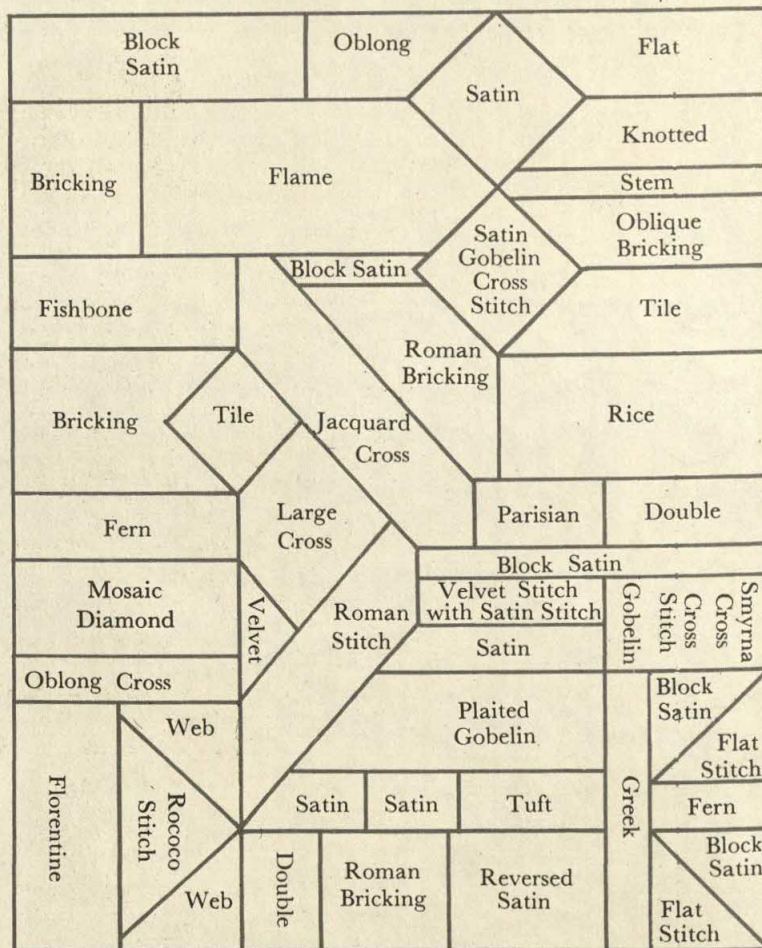
		greens	yellows	oranges
Anchor	soft embroidery			
	cotton	0280 (1)	0288 (2)	
	stranded embroidery			
	cotton	0279 (1)	0298 (2)	0308 (1)
	tapestry wool	0279 (6)		
		0423 (2)		
		0422 (4)		
		0424 (2)		
Penelope	crewel wool		571 (4)	611 (4)
	(numbers in brackets = skeins)			

You will also need one ball of tweed-texture knitting wool and a skein of cocoa-coloured plasticised raffia.

Go to town on texture

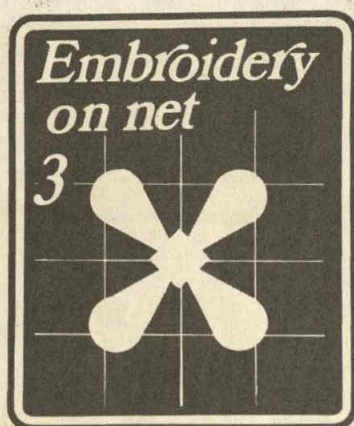
One stitch pattern for the Harvest Fields sampler is suggested in the diagram, but of course you may want to plan your own. Each stitch pattern gives a different texture, so when making a sampler, be sure to arrange the textures in a balanced composition. Mix them well, and avoid using all the smooth textures on one side and all the rougher ones on the other.

Area up to arrow shown opposite





Loopy fillings



The loopy filling below is a simple way of embroidering on net. It can be worked on net curtains, tray cloths, or it would look most effective on a delicate net canopy for a cot. You can make it in several different patterns—in double rows to produce a frogged look, in bands of four rows to make a chain of circles, or in thicker bands to cover large areas of net for a really bold effect.

Lace-making with fishing net

This unusual rustic tray cloth shown on the opposite page is worked in white soft embroidery cotton on genuine fishing net.

Materials

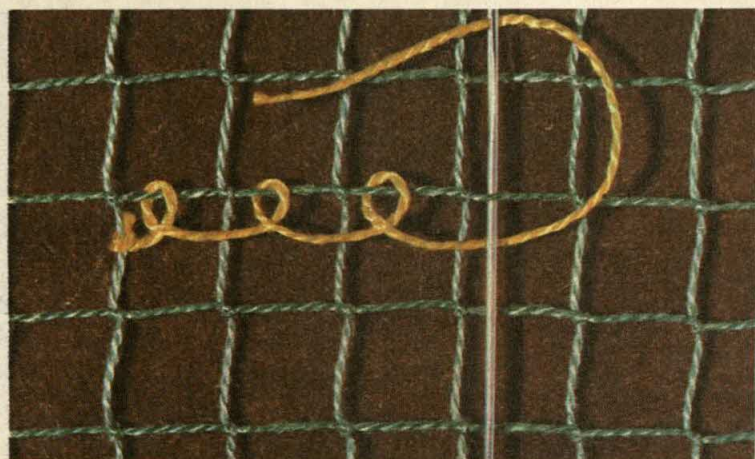
You might have to search around if you want to find the real thing (try shipping chandlers or shops selling fishing tackle), but ordinary nylon netting dyed russet will give much the same effect. This cloth has been made with $\frac{1}{4}$ inch square netting, and the finished size is a $9\frac{1}{4}$ inch square.

How to do it

Either stretch the net over a square frame with drawing pins, or fix it to a thin piece of cardboard with tacking stitches. This will keep the squares even and prevent the embroidery threads from pulling too tightly and putting the net out of shape.

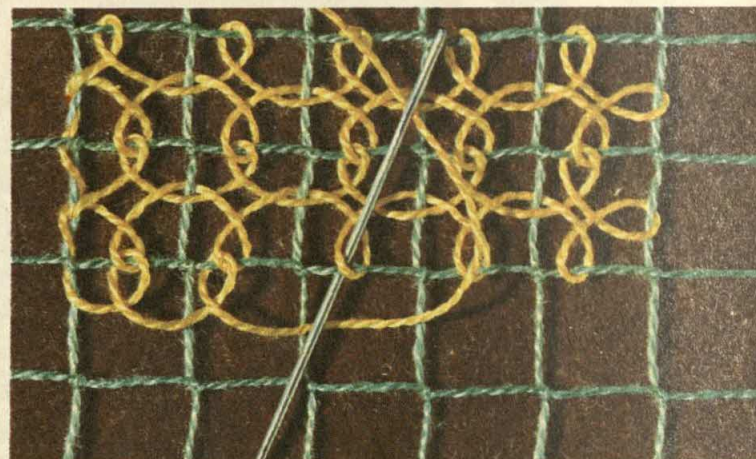
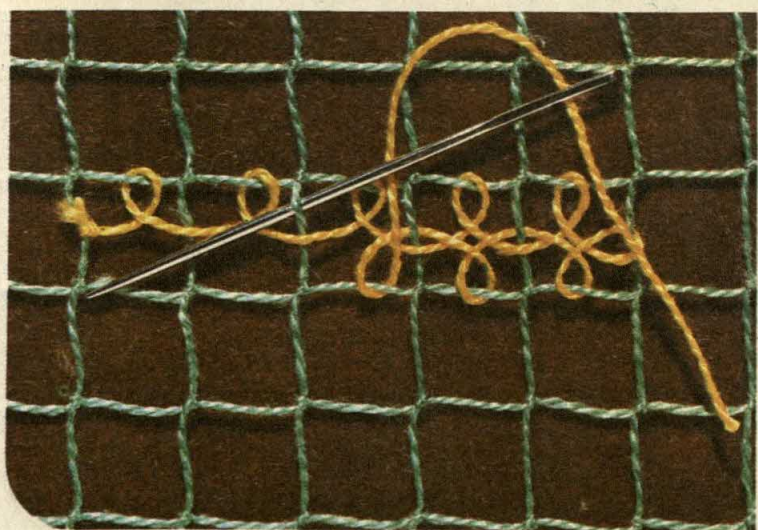
First work the looped filling, starting from the centre and working outwards, keeping the loops even and reasonably loose. When the work is completed remove the frame, or cardboard backing, and finish off the edges with padded buttonhole stitch. Trim.

Use this edging for the ideas shown in Embroidery on net chapter 2.



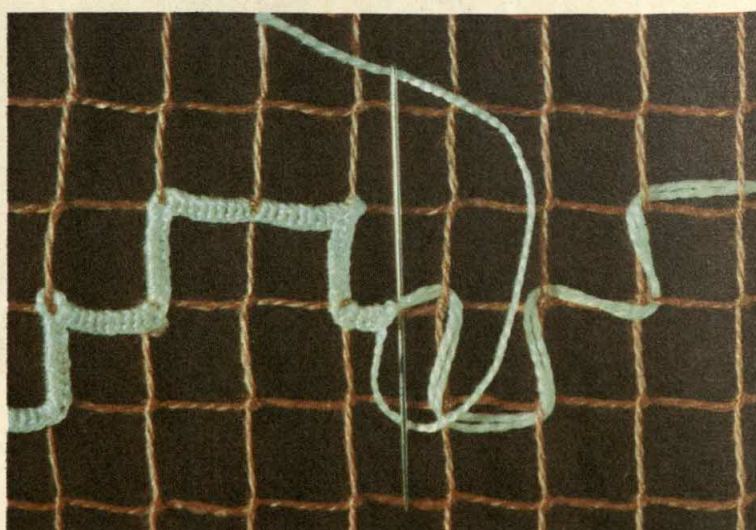
1. Fasten the thread with a knot and work a series of loops across the net over the top bar of each square, carrying the thread over all the vertical bars in between the loops.

2. When you reach the end of a row, loop the thread round the vertical bar of that square and work back again, making a series of loops over the bottom bar of each square. This time take the thread under the vertical bars between loops.



3. Continue working the pattern taking the new loops through those which you have already worked.

4. This illustration shows buttonhole stitch when it is worked on netting to form a striking geometric pattern which can be used, very effectively, for edging. First, wind one or two threads of yarn along the line of the design and then fasten them firmly to the net with buttonhole stitch, as shown.





Theme and variations on a simple skirt



Every one of the elegant skirts shown here can be made from one single pattern, and you can even make that yourself. So instead of having to buy seven different patterns, you simply adapt this one to make the style of skirt you want. The basic skirt pattern is a simple flared style, but in later chapters you will discover how this pattern can be used to make all the variations sketched here. With the length of skirts and the moods of fashion constantly changing, you can be certain that this is one pattern which will go to any length to suit your needs.

What you wear with your skirt is important and demands careful thought, because an unsuitable combination can spoil the effect of any garment. Of course, there is an enormous variety of clothes to choose from for wearing with a skirt, but a collection of blouses provides the ideal answer and gives you the scope to choose the perfect partner for the length and style of skirt you wear. The blouses sketched here are some variations on the basic blouse from the Golden Hands Dressmaker's Pattern Pack, and instructions for making all of them are given in later chapters. If you make blouses and skirts, you can have fun choosing colour schemes and you'll be surprised how many different outfits you can make up if the colours are carefully chosen to match or complement each other and fit in with the rest of your wardrobe.

An introduction to drafting

Making your own pattern may sound like a formidable task, but if you work from a graph you'll discover it is fun and very easy—in fact drafting from a graph is the simplest form of pattern making. This chapter starts off with the simple flared skirt, and if you follow the step-by-step instructions carefully, you can't go wrong. Read on and you will see some of the advantages of making your own pattern. The graph is for a 36in hip, 26in waist and 23in length, but you will find the instructions give all the information you need for altering the size of the graph pattern to your own measurements, including full instructions which give the secrets of lengthening and shortening a flared skirt.

Although you will make the pattern to your size, your individual proportions may not be standard and you will need to make certain alterations to the pattern. So when you have cut out and tacked the skirt, the following chapter describes fitting in detail and shows how to transfer any alterations to the skirt pattern. You will then have an individual pattern which takes all your personal skirt fitting problems into account.

You can use this corrected pattern to make the skirt variations illustrated here. And, because the pattern fits you perfectly, there should be very little fitting to do when you use it again for making up other variations of the basic style.



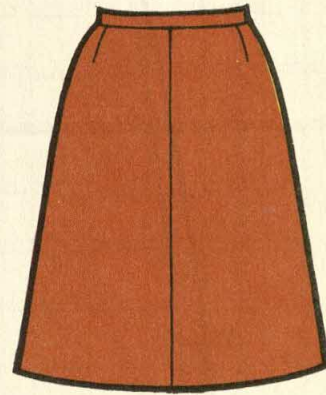
Theme: the flared skirt...



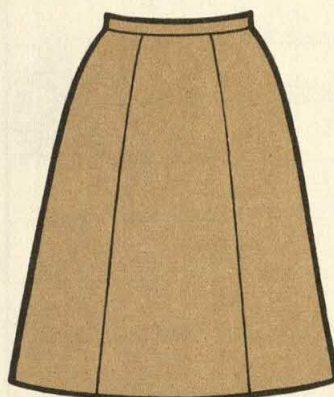
Straight



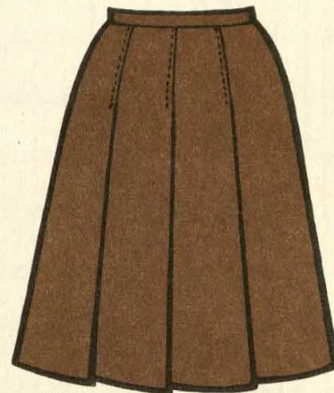
4-gore



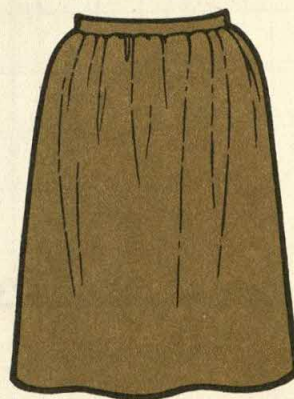
6-gore



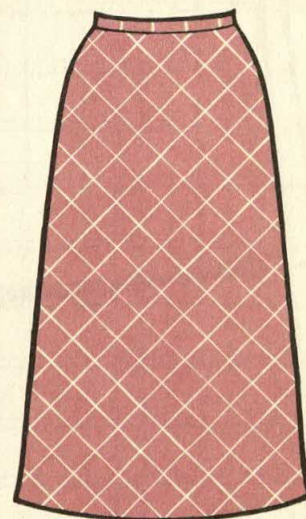
Knife pleated



Dirndl



Bias cut



...Variations

Pattern making from a graph

To make the pattern, you will need the following equipment:

- ☐ Yardstick
- ☐ Tape measure
- ☐ Tailor's square, or a 45° set square from most stationers will do just as well
- ☐ Soft pencil
- ☐ Large sheet of brown packing paper, with lengthwise grain lines, from stationers

To make a pattern from a graph, just count the squares and translate them into inches. Here, we use a rectangle of dotted lines to make it easy to obtain the pattern shape, the position of the darts, and the curves. The size of the rectangle is based on the length of the skirt and the hip measurement. The pattern shown on the graph is for size 36in hips and a 26in waist. Instructions on changing the size and length of the pattern are given at the end of this chapter, so read first and then take action. Each square represents one square inch. It is worth noting that if you translate the graph in centimetres, multiply by 2.54cms. The easy way to do this is to use an inch/centimetre tape.

How to copy the rectangle and obtain your pattern shape

First, fold the edges of the paper under 1in, along the lengthwise grain lines, to give a strong working edge. Starting with the black rectangle for the front, count the squares on the Centre Front line of the graph. Measure this distance on the folded edge of the paper and mark in pencil starting 4in from the top. Then, count the squares along the horizontal dotted lines and measure the distance on the paper, making two more pencil marks opposite those on the folded front edge. Connect these points using a yardstick, making this the dotted vertical line, marking it as it appears on the graph.

At this stage, it is very important to double check that the distances between the folded edge and the dotted vertical line are equal, top and bottom, or the pattern will become uneven.

To make the horizontal lines, lay the tailor's square on the folded edge and your first pencil marks, and draw dotted lines across to complete the rectangle.

Make the rectangle for the back skirt section in exactly the same way. These rectangles now give the guide lines to count from, to obtain the pattern outlines and the position of the darts.

Points A and B are balance marks. These marks are important and have to meet when you stitch the skirt seams together.

For the waistband, mark out a strip 1½in wide and 13in long, as shown on the graph. This is half your waist measurement. For the waist-band to fit snugly, no tolerance is allowed.

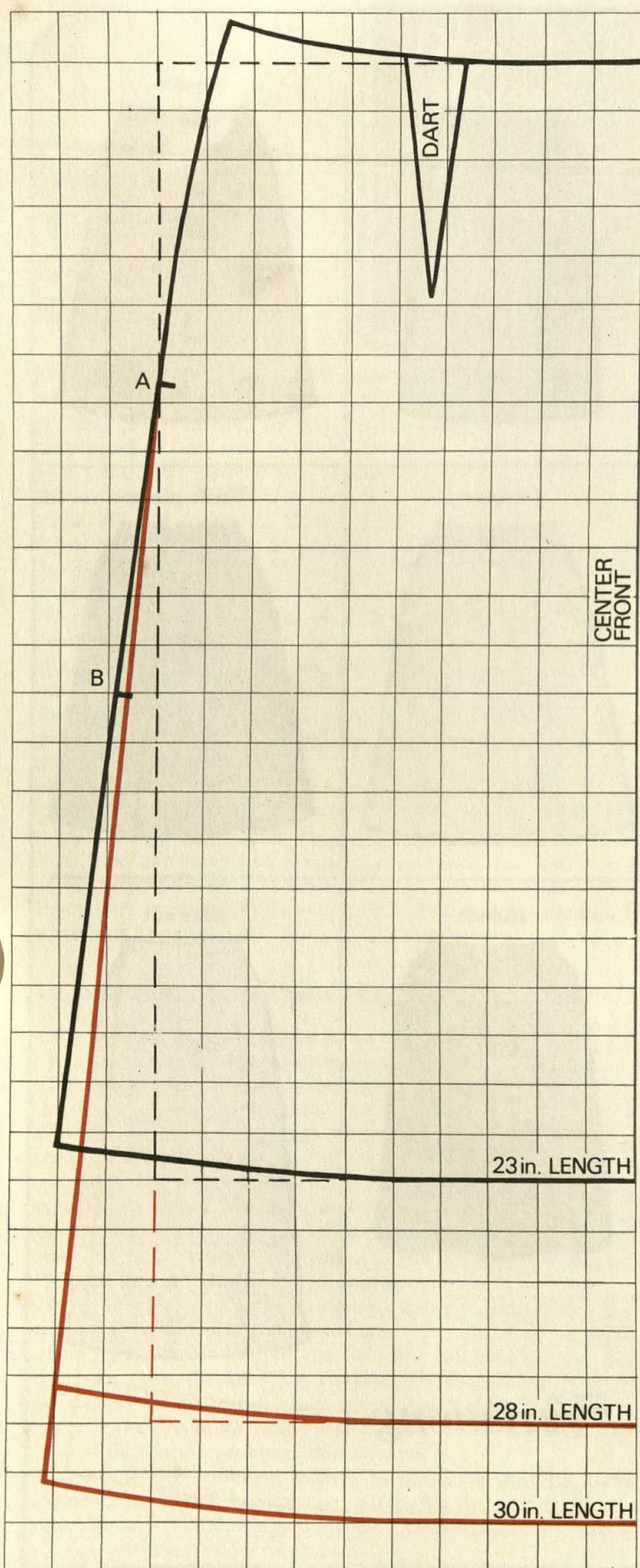
How to alter the graph size

If the size on the graph is too small for you, it is quite easy to increase it. This is how to do it.

Make the patterns as before, but instead of making the fold on the grain line of your paper 1in, increase the fold to 2in. Next, refer back to your measurement chart in chapter 2 for your waist and hip measurements, remembering to add the tolerances given to your own measurements.

Then divide the difference between your measurements and those

Graph pattern of skirt front for size 36in hip showing 23in length in black, and 28in and 30in lengths in red. Each square = 1 square inch



on the graph by eight (this is because you are working on half sections of the pattern only). For example, to increase the pattern to a 40in hip and a 30in waist, you will have to add 4in to the graph pattern size—4in divided by eight means that you will have to add $\frac{1}{2}$ in to each centre line and side-seam. To add $\frac{1}{2}$ in to the centre lines, unfold the edge of the paper by this amount. To add $\frac{1}{2}$ in to the side-seam, measure outwards from the given line and draw a new line. Make sure that the point where side-seam and waist-seam meet stays the same distance from the upper horizontal line of the rectangle.

How to alter the graph length

The graph pattern shows a 23in length skirt in black and 28in and 30in lengths in red.

To increase the length to 28in or less the rectangle is increased to the desired length and the pattern made as before. This gives the same flare at the hem as in the shorter version.

For lengths over 28in the flare needs to be increased. To do this, first draw up a skirt 28in long as above. Then extend the line of flare by the required length as shown for the 30in length skirt.

Cutting out the pattern

You are now ready to cut out the pattern. Before cutting out, be sure that you have marked the folded edges, Centre Front and Centre Back, and balance marks. Cut round all the shapes—cut into the darts, too. It is best to transfer this pattern on to stiff white paper (from stationers) since the original will be used later to obtain all the outlines for the other skirt styles you will make.

Fabric requirements

In the next chapter you will be cutting out your skirt. Here is how to calculate the amount of fabric you will need, depending on the width you have chosen.

54in width—for sizes 34 $\frac{1}{2}$, 36 and 38in hips, your skirt length, measured over side hip, plus 8 inches for seam and hem allowances and waist-band.

For 40, 42 and 44in hip, one and a half times your skirt length, measured as above, plus 8 inches.

27in or 36in width—twice your skirt length, measured over side hip, plus 11in for seam and hem allowances and waist-band.

N.B. 27in fabric is not suitable for hip sizes over 38 inches.

Choosing your fabric

Having made the pattern and worked out the yardage requirements, it is time to choose your fabric and get everything ready for cutting out.

When choosing fabric, make sure it's easy to work and practical to wear. When you buy, make sure you ask for skirt or suit weight cloth. Our choice was a worsted woollen gabardine, but you could choose from any of the following:

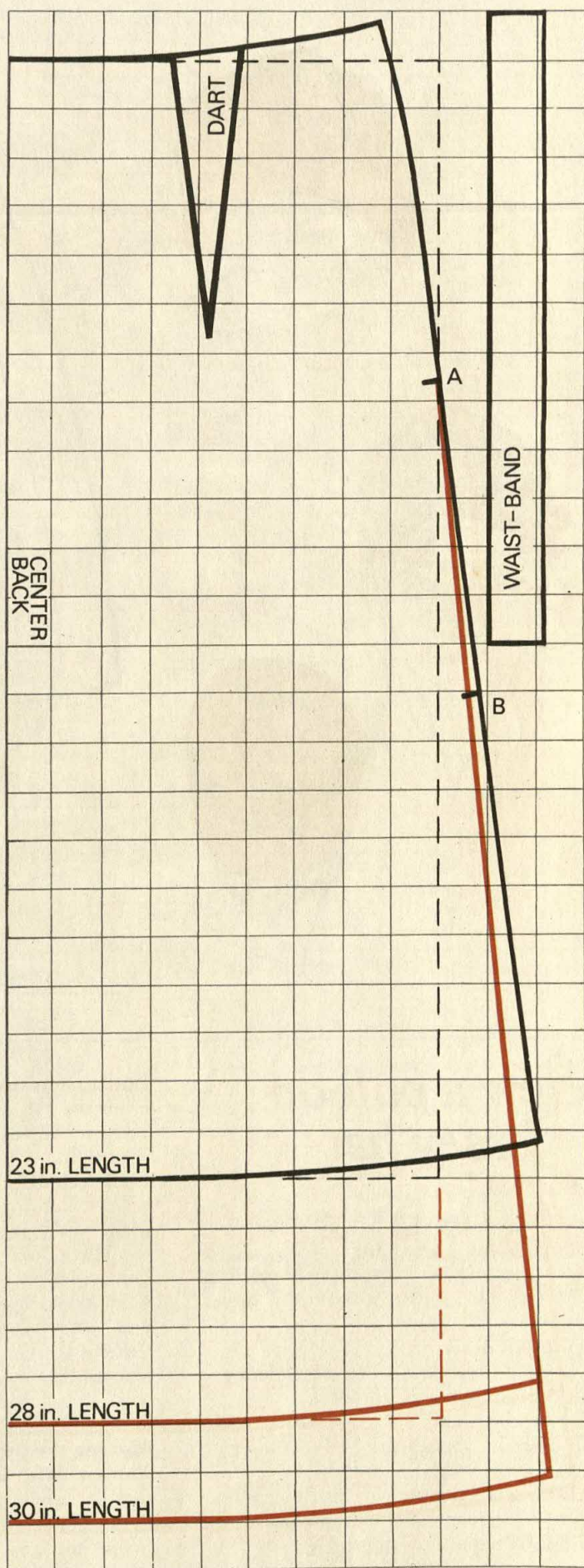
- ☐ Firmly woven worsted woollens, cottons and linens
- ☐ Fine grain tweeds, such as hand-woven Irish or Scottish
- ☐ Firm man-made fabrics, like acrylics (Courtelle, Acrilan)
- ☐ Mixture fabrics, such as wool or linen, which have been blended with nylon, acrylics, or polyesters

(Terylene, Dacron)

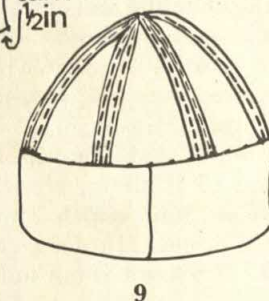
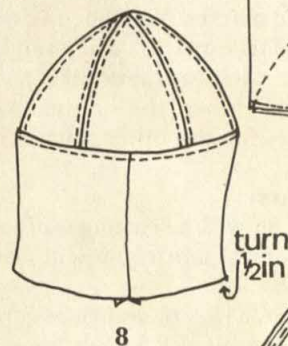
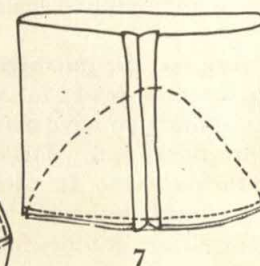
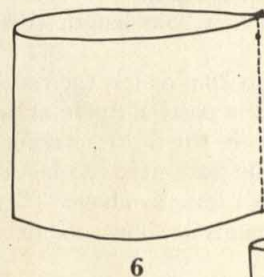
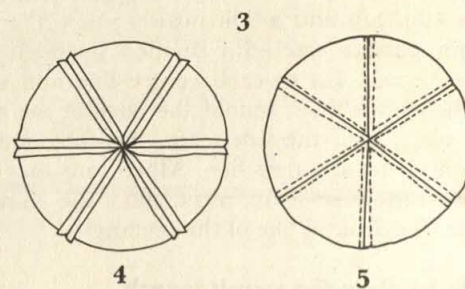
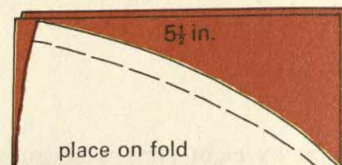
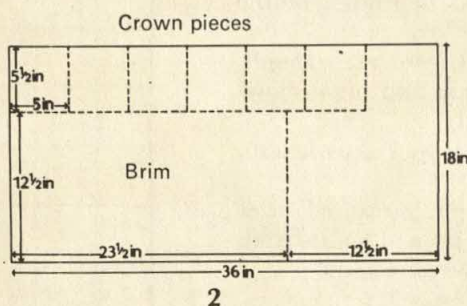
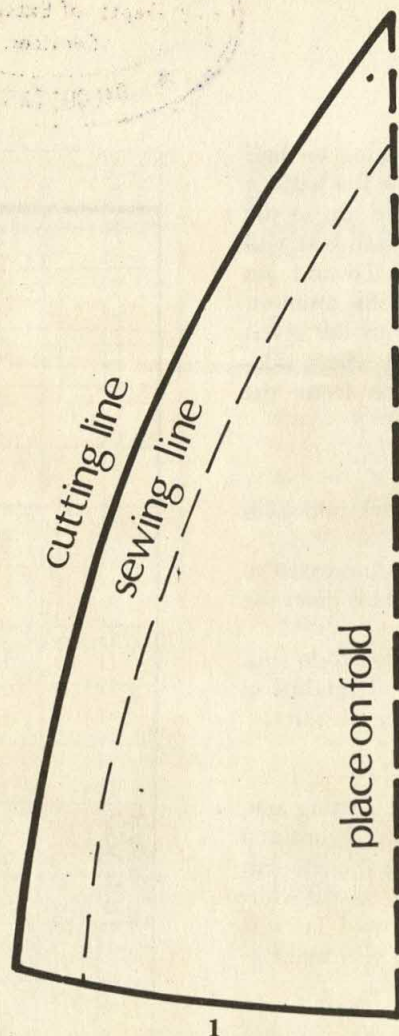
You will also need:

- ☐ Sewing thread
- ☐ Hooks and eyes, size 3
- ☐ 7in zip fastener
- ☐ 1yd stiff grosgrain ribbon, or petersham 1in wide.

Graph pattern of skirt back for size 36in hip showing 23in length in black, and 28in and 30in lengths in red. Each square = 1 square inch.



Fashion Flair



Sew a pull-on jersey hat

You can make this hat in a couple of hours. Ring the changes with a two-tone crown, or pop on a bunch of cherries. Dress it up to suit your mood.

You will need

- ☐ 1/2 yd 36in wide wool or cotton jersey
- ☐ Matching sewing thread
- ☐ Tracing paper
- ☐ Pencil

Making the pattern

Trace the shape of the crown piece from the tracing pattern (figure 1). Cut out the shape.

Cutting out the cap

From the 1/2 yd of jersey, cut a strip 23 1/2 in long and 12 1/2 in wide. This is for the brim (figure 2).

Cut 6 rectangles from the remaining fabric, each measuring 5 1/2 in by 5 in, with the grain of the fabric running parallel with the 5 1/2 in side as shown. These are for the crown pieces.

Fold one rectangle in half along the grain and pin the pattern to it (figure 3). Cut out the crown piece.

Cut out the other crown pieces in the same way.

Making the cap

The crown. Place two crown pieces together, right sides facing, pin tack and then machine stitch along the sewing line. Press the seam open. Repeat with the other two pairs of crown pieces. Join the

pairs together as shown in figure 4.

Press all the seams open and topstitch 1/4 in away from each seam (figure 5).

The brim. Fold the brim piece in half and machine stitch up the side as shown in figure 6.

Press the seam open.

Joining the brim to the crown. Pin, tack and machine stitch the brim to the crown with a 1/2 in seam allowance (figure 7). Fold the brim down as shown in figure 8 and press the seam carefully. Topstitch around the seam.

Fold up 1/2 in along the raw edge of the brim and press.

Turn the whole cap inside out and roll up the brim until the folded edge is just above the crown seam line. Pin, tack and hem the edge down (figure 9).

Topstitch around the lower edge of the brim.



Pattern Library

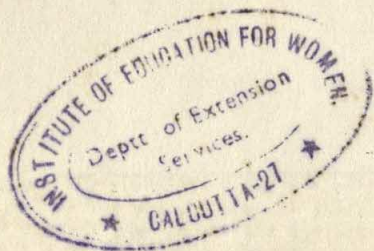
Cross stitch design
You can use this bold peasant design in many ways. Work a single motif on a table mat, napkin or tray cloth. Arrange the motif in groups to form larger designs for cushions, dress embroidery, or work a handsome border in glowing colours round the hem of a table-

cloth. The design is ideal for canvas work too.

Yarns: D.M.C. Stranded Cotton, 666, 989, 825, 739, 402, and 3371.

Fabrics—you can use any even-weave fabric you like, but the material used here is cream Hardanger fabric with 18 threads to 1in. On this material, using 6 strands of

cotton throughout and a tapestry needle size 21, the motif will measure about $3\frac{1}{4}$ in square. If you use a finer fabric the design will, of course, work out smaller. Stitches—work the design in cross stitch throughout over 2 double threads each way, or for single weave fabric, over 4 threads each way.



Making patterns from purl and knit

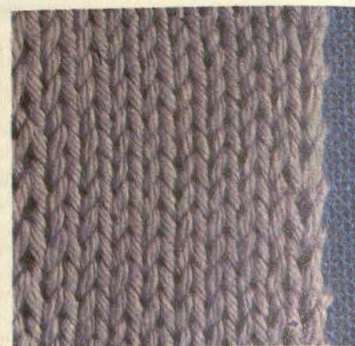
Once you have learnt to knit and purl, both stitches can be combined to make a wide variety of decorative patterns, as you can see from the illustrations on the opposite page. The best way to try out these simple stitches is by knitting squares. If you have no left-over scraps of wool, buy several toning colours all the same ply—double knitting is best. A good size for the squares is 4 inches, but they can be made larger or smaller, as long as they are all the same size. As well as giving you practice, these squares can be put to a very good use—you can eventually sew them up into a cushion cover or even a coverlet—and then it acquires the grand name of an afghan.

This chapter also shows how to give a neat edge to a piece of knitting, so your squares will be easier to make up.



1. Edge stitch

You'll find that the edges of your work are neater and therefore more easily made up, if you slip the first stitch and knit the last stitch of each row. This is particularly the case with stocking stitch where the row ends tend to be slack. Knitting the last stitch of every row tightens this edge and gives a neat finish.



Edge at the end of row

2. Broken rib

Cast on a number of stitches divisible by 4, plus 1.

1st row. *K2, P1, K1, rep from * to last st, K1.

2nd row. *P1, K3, rep from * to last st, P1.

Rep these 2 rows for length required.



Broken rib

3. Rib (1 and 1 rib, or single rib)

Cast on an even number of stitches.

1st row. *K1, P1, rep from * to end

Rep this row for length required.

4. Rib (2 and 2 rib, or double rib)

Cast on a number of stitches divisible by 4.

1st row. *K2, P2, rep from * to end.

Rep this row for length required.

5. Moss stitch

Cast on an odd number of stitches.

1st row. K1, *P1, K1, rep from * to end.

Rep this row for length required.

6. Twisted stocking stitch

This looks very like stocking stitch, but has an added twist, made by knitting into the back of the stitch on all K rows.

Cast on any number of stitches.

1st row. K into back of all stitches.

2nd row. P.

Rep these 2 rows for length required.

7. Double moss stitch

Cast on a number of stitches divisible by 4, plus 2.

1st row. K2, *P2, K2, rep from * to end.

Rep this row for length required.

8. Basket stitch

Cast on a number of stitches divisible by 8.

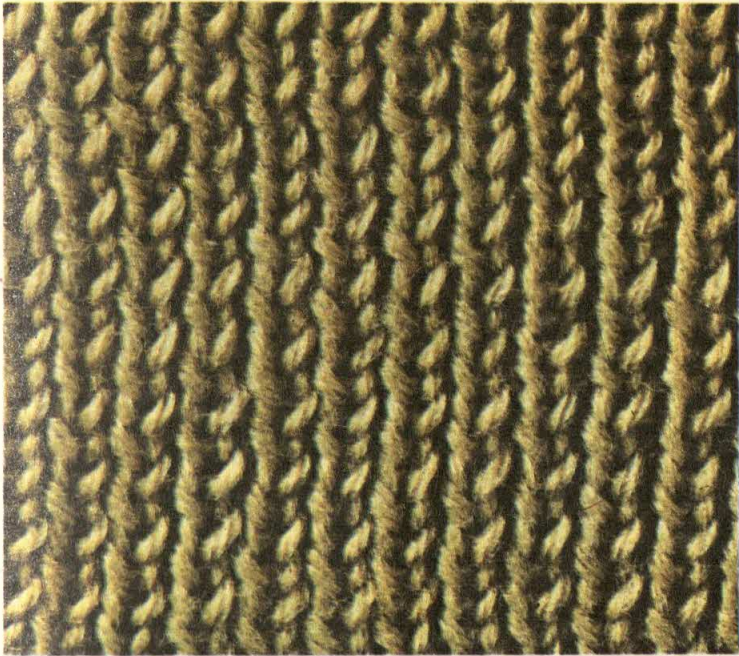
1st row. *K4, P4, rep from * to end.

2nd, 3rd, and 4th rows. As first row.

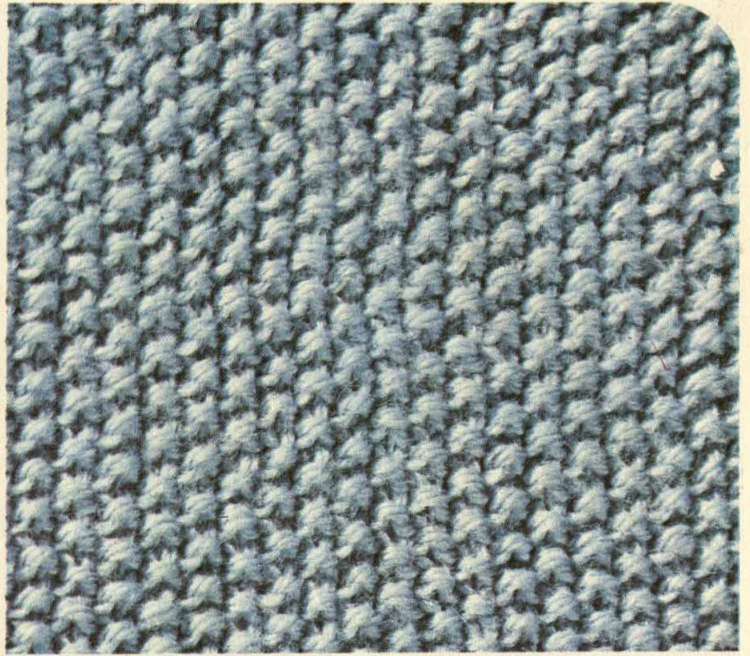
5th row. *P4, K4, rep from * to end.

6th, 7th, and 8th rows. As 5th row.

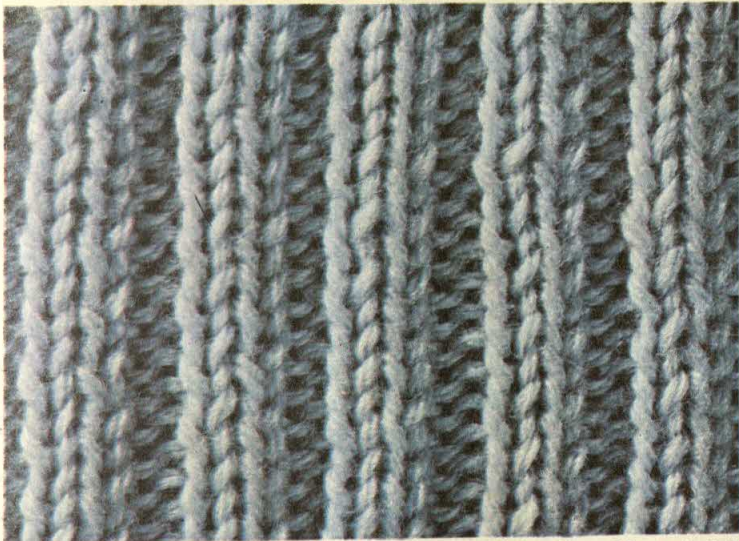
These 8 rows form the pattern, and are repeated as required.



Single rib ▲



Moss stitch ▲



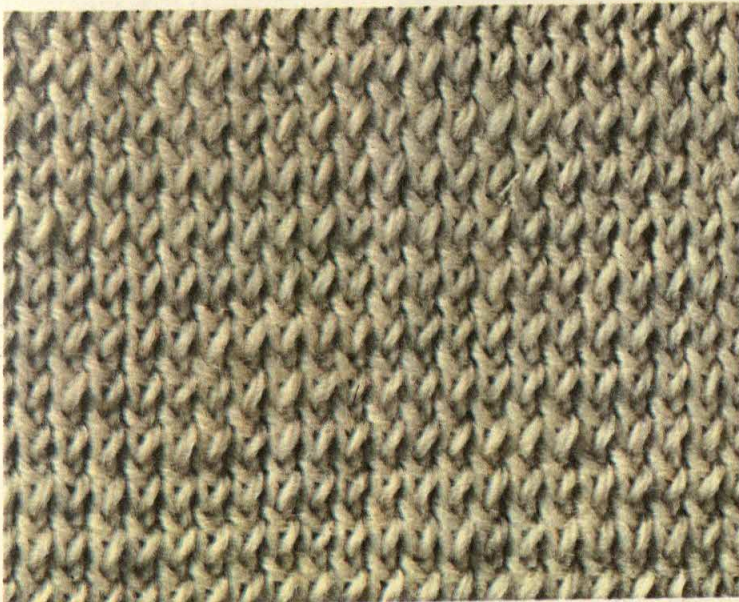
Double rib ▲



Double moss stitch ▲

Twisted stocking stitch ▼

Basket stitch ▼



Striped jerseys

Here are two jerseys worked in stripes and ribs—Jersey A with contrasting stripes at waist and collar, B in graduated stripes and wider rib.

Sizes

To fit 34 [36:38:40] in bust
Length to centre back, 20 $\frac{3}{4}$ [21 $\frac{1}{4}$:22:22 $\frac{1}{2}$] in.

Sleeve seam, 6[6 $\frac{1}{2}$:6 $\frac{1}{2}$] in
The figures in brackets [] refer to the 36, 38 and 40 in sizes respectively.

Tension

Equivalent to a basic tension of 6 stitches and 8 rows to 1 inch measured over st st worked on No.8 needles.

Materials shown here

Pingouin Double Knitting

Jersey A 7[8:9:9]50grm

balls of main shade, A

1 [1:1:1]50grm ball, B

1 [1:1:1]50grm ball, C

1 [1:1:1]50grm ball, D

One pair No.10 needles

One pair No.8 needles

Set of 4 No.10 needles pointed at each end

Set of 4 No.8 needles pointed at each end. Stitch holder.

Jersey B 3[4:4:5]50grm balls of main shade, A

2[2:3:3]50grm balls, B

2[2:2:2]50grm balls, C

One pair No.10 needles

One pair No.8 needles

Set of 4 No.10 needles pointed at each end. Stitch holder.

Jersey A (Back)

Using No.10 needles and shade A, cast on 142 [150:158:166] sts. K2 rows. Change to No.8 needles.



1st patt row *K2, P2, rep from * to last 2 sts, K2.

2nd patt row *P2, K2, rep from * to last 2 sts, P2.

These 2 rows form patt and are rep throughout.

Continue in patt until work measures 5in, ending with a 2nd patt row.

Keeping patt correct, work in stripes as follows:

1st-6th rows with C.

7th-10th rows with A.

11th-14th rows with B.

15th-16th rows with A.

17th-18th rows with C.

19th-22nd rows with D.

23rd-24th rows with C.

Continue in patt with A only until work measures 13 [13 $\frac{1}{2}$:13 $\frac{1}{2}$:14] in, ending with a 2nd patt row.

Shape armholes

Cast off 8 sts at beg of next 2 rows.

Keeping patt correct, dec one st at each end of every row until 106 [112:118:124] sts rem. Continue without shaping until armholes measure 7 [7:7 $\frac{1}{2}$:7 $\frac{1}{2}$] in ending with a 2nd patt row.

Shape shoulders

Cast off 10 sts at beg of next 4 [4:6:6] rows and 11 [13:5:7] sts at beg of next 2 rows. Leave rem sts on holder.

Front

Work as for back until armholes measure 5in, ending with a 2nd patt row.

Shape neck

Next row patt 43 [45:47:49] sts, cast off 20[22:24:26] sts, patt to end.

Work right shoulder on these sts. Dec one st at neck edge on next 12 rows.

Work until armhole measures same as back to shoulder, ending at armhole edge.

Shape shoulder

Cast off 10 sts at beg of next and following 1 [1:2:2] alt rows. Work 1 row.

Cast off rem 11 [13:5:7] sts.

With WS of work facing, rejoin yarn to rem sts and complete to match other shoulder.

Sleeves

Using No.10 needles and A, cast on 86 [86:90:90] sts. K2 rows. Change to No.8 needles.

Work in patt as for back, inc one st at each end of 5th and every following 6th row until there are 98 [98:102:102] sts.

Continue without shaping until sleeve measures 6 [6:6 $\frac{1}{2}$:6 $\frac{1}{2}$] in.

Shape top

Cast off 8 sts at beg of next 2 rows.

Keeping patt correct dec one st at each end of every RS row until 24 sts rem. Cast off.

To make up

Do not press.

Join shoulder, side and sleeve seams. Sew in sleeves.

Collar

Using set of 4 No.10 needles and A, with RS facing, K up 96 [100:108:112] sts evenly round neck. Arrange on 3 needles. Work in rounds of K2, P2 rib for 2in.

Change to set of 4 No.8 needles. Continue in rib until collar measures 4in.

Work in stripes as follows:

1st-2nd rounds with B.

3rd-4th rounds with A.

5th-6th rounds with C.

7th-8th rounds with D.

9th-10th rounds with C.

11th-14th rounds with A.

Cast off in rib.

Jersey B (Back)

Using No.8 needles and A,

cast on 104 [110:116:122] sts.

1st patt row P2, *K4, P2, rep from * to end.

2nd patt row K2, *P4, K2, rep from * to end.

These 2 rows form patt and are rep throughout.

Keeping patt correct work in stripes as follows:

1st-12th rows with A.

13th-24th rows with B.

25th-28th rows with A.

29th-38th rows with B.

39th-48th rows with C.

49th-50th rows with B.

51st-58th rows with C.

59th-68th rows with A.* *

69th-76th rows with B.

77th-78th rows with C.

79th-86th rows with B.

87th-92nd rows with C.

93rd-94th rows with B.

95th-96th rows with A.* *

Shape armholes

Continue with A, cast off 6 sts at beg of next 2 rows.

Keeping patt correct, dec one st at each end of every row until 78 [82:86:90] sts rem.

When 12 rows in A in all have been completed, change to C and work 8 rows.

Complete work using A only.

Continue without shaping until armholes measure 7 [7:7 $\frac{1}{2}$:7 $\frac{1}{2}$] in, ending with a 2nd patt row.

Shape shoulders

Keeping patt correct cast off 6 sts at beg of next 6 rows.

Cast off 3[4:5:6] sts at beg of next 2 rows.

Leave rem sts on holder.

Front

Work as for back until 16 [16:18:18] rows in A have been worked after armhole shaping has been completed and last C stripe has been worked.

Shape neck

Next row patt 31 [32:33:34] sts, turn.

Complete left shoulder on these sts. Dec one st at neck edge on next 10 rows. Continue without shaping until armhole measures 7 [7:7 $\frac{1}{2}$:7 $\frac{1}{2}$] in, ending at armhole edge.

Shape shoulder

Cast off 6 sts at beg of next and following 2 alt rows.

Cast off rem 3 [4:5:6] sts.

With RS of work facing, sl centre 16 [18:20:22] sts on holder. Rejoin yarn to rem sts and complete to match other shoulder.

Sleeves

Using No.10 needles and A, cast on 74 [74:80:80] sts.

Work 10 rows in patt as given for back.

Change to No.8 needles.

Work in stripes as given from ** to ** for back.

Shape top

Keeping patt correct cast off 6 sts at beg of next 2 rows.

Dec one st at each end of next 8 rows.

Change to C for 8 rows, dec one st at beg of each row.

Complete using A only and dec one st at beg of every row until 20 sts rem. Cast off.

To make up

Do not press

Join shoulder, side and sleeve seams. Sew in sleeves.

Neckband

Using set of 4 No.10 needles and A, with RS facing, K up 96 [100:108:112] sts evenly round neck. Arrange sts on 3 needles.

Work in rounds of K1, P1 rib for 2in.

Cast off loosely in rib.

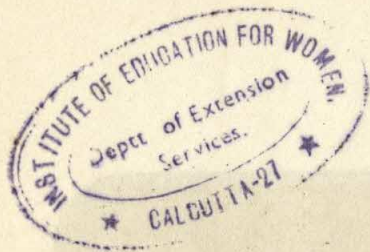
Fold neckband in half to WS and slip st down.

Pingouin recommend for the care of your garment

1. Do not let your garment become excessively soiled.
2. Wash by hand, following the manufacturer's instructions.
3. After rinsing, remove as much water as possible, set to shape and lay flat to dry.
4. Do not place white garments while wet in strong light or near excessive heat.
5. Do not iron.



Jersey B left, and jersey A right ►



Making neat work of joins

Before making anything in crochet of any size, you must know how to join yarn neatly and securely. When there are only a few inches of yarn left, lay the end along the top of the stitches still to be worked. Work the next stitch with the new yarn and continue for several stitches over both ends until they are secure. Join the new yarn with a slip stitch, and work the chain to form the first stitch.

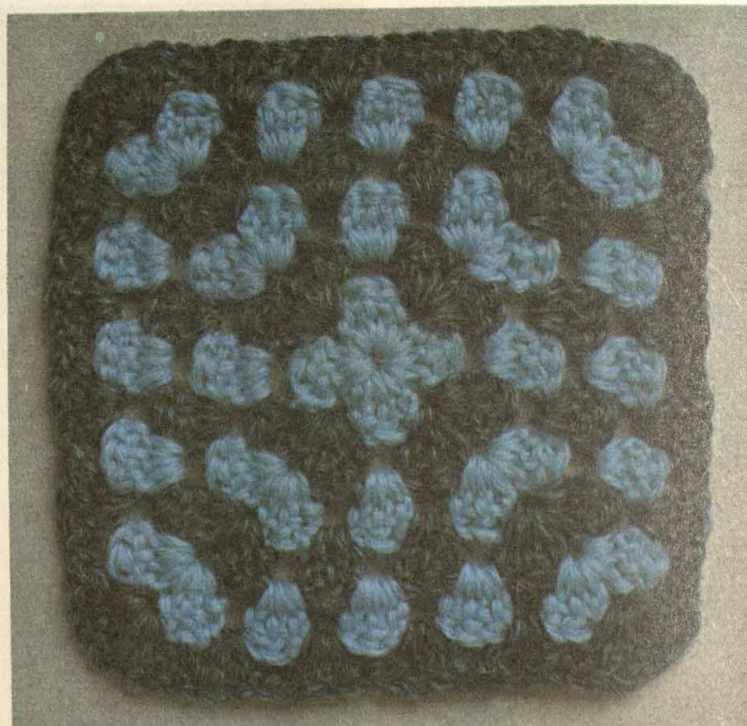


Joining in the yarn

Crocheting into spaces (sp)

When following a pattern it is often necessary to work into a space made in the previous row, instead of working into or round the stitch. The illustration shows how two stitches have been missed and 2 chain worked in their place. In the row which has just been started, two stitches are to be worked into the space made by the 2 chain in the previous row.

The usual abbreviation for space is sp.



'Wrong' side of the Old America square

Afghan squares are so bright and easy

An afghan is the name given to a knitted or crocheted rug or coverlet. These are often made in strips or sections for easy handling, then made up when all the sections are complete. The beautiful rug shown on the opposite page is made of small squares crocheted in a traditional, much-used design called the Old America Square.

It is common to use odd lengths of wool or left-over scraps of any colour for making afghans but, if you have to buy wool, the afghan can take on added sophistication by having a planned colour scheme. Choose one colour for the background or main colour, and two or more colours to tone or contrast. Arrange the finished squares at random as in the illustration, or in lines, or squares of colour for a neat, symmetrical design.

To make an Old America Square

Using 2 different colours.

Work 4ch with the contrast yarn, joining to form a circle with a ss. 1st round. 3 ch, 2tr into circle, 1 ch, * 3tr into circle, 1 ch, rep from * twice. Join into 3rd ch with ss. Break yarn.

2nd round. With main colour, join into last sp with ss, 2ch, 2tr into same sp, 1 ch, 3 tr into same sp, 1 ch * 3 tr, 1 ch, 3 tr, 1 ch into next sp, rep from * twice, join into 3rd ch with ss. Break yarn.

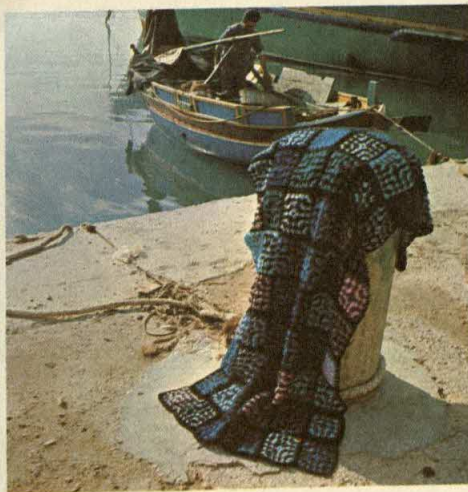
3rd round. With contrast yarn join into last sp with ss. Continue working groups of 3 tr with 1 ch between along sides, and 2 groups of 3 tr into each corner. Work 3 more rounds in this way.

When enough squares are ready, sew together on wrong side, or crochet together, using double crochet.

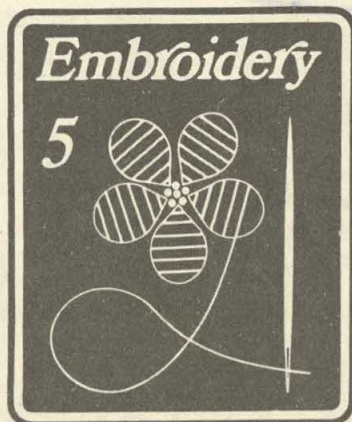
Finish ends by darning into same colour yarn so that it is invisible. Either side of the crochet can be treated as the right side.

◀ Working into a space

The colour scheme for this richly blending afghan was taken from the colours seen in a harbour in Malta, where these pictures were taken ▶



Planning a colour scheme



A well chosen colour scheme can make all the difference between a good piece of embroidery and a really beautiful one. This chapter gives some general principles to follow, but there is plenty of scope for individual taste within them. The colours you choose can be based on natural objects like flowers, stones, shells, or even a transient moment of beauty like the soft blue-greys, pinks and oranges of a sunset. You could take the colours from a dress fabric, or use the colours from a Renaissance painting. The sources of inspiration are endless—just keep your eyes open.

It is very easy to get confused when talking about colour, so here are the key terms to make it easier to understand.

Primary colours—red, blue and yellow, at the three points of the central triangle.

Secondary colours—any mixture of two primary colours.

Tone is the light to dark range of a colour.

Shade is the darker tones of a colour, ie, mixed with black.

Tint is the lighter tones of a colour, ie, a colour mixed with white.

Planning a colour scheme

The easiest way to plan a colour scheme is to iron the transfer (if it is a multiprint) on to a sheet of paper, and try out colours with crayons, or by laying on pieces of coloured paper or thread.

Colour schemes are most successful if you use an odd number of colours. Look at a flower, and you will find that it usually has an odd number of colours (3, 5, or 7)—one dominant, one in very small touches, and any others in fairly equal quantities.

One-colour schemes depend upon stitch and texture for effect.

Two-colour schemes work best with one light and one dark colour, or two clashing or vibrating colours. But always be sure to use more of one colour than the other.

In three, five and seven-colour schemes use unequal numbers of light and dark colours, even if your design is built up of closely related tones of one colour.

Shaded yarn

Shaded, stranded yarns are dyed so that the colours vary from light to dark tones of one colour throughout the skein. Take care with these. The wings of the blue and brown butterfly on the right have been worked to make good use of the dark tones in the centre, running out to the lighter tones at the edge of each wing.

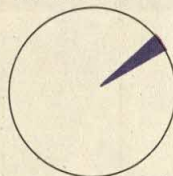
A butterfly makes a first-class motif for trying out colours and stitches. You can trace these simple outlines straight from the page and make a couple of butterflies flutter on to a scarf, hover on the sleeve or hem of a little girl's dress, or settle on a pocket. Either look up pictures of real butterflies to find colour scheme inspiration, or invent your own scheme with the help of the colour wheel.



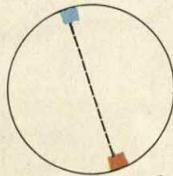
Use of the colour wheel

Here are four ways to use this colour wheel. Do remember though, a colour includes all tones of that colour.

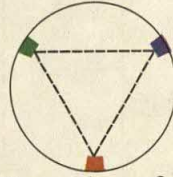
1. Use several tones of the same colour for subtle, harmonious schemes.



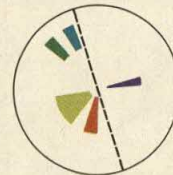
2. Use colours opposite each other for maximum-contrast schemes. These colours vibrate.



3. Use colours at the three corners of an equilateral triangle for rich harmony.



4. Use four colours from one half of the wheel, and a fifth colour from the other half.



1. Toned colour scheme

Purple butterfly.

Body—satin stitch, 0111 (three



strands). *Wings*—outline: back stitch, 099 (two strands), veins: couching, 099 (one strand).

2. Two-colour scheme

Blue and copper butterfly—using shaded yarns.

Body—satin stitch; 579 (two strands). *Antennae*—stem stitch, 0360 (one strand). *Wings*—(outline) two rows chain stitch,



0360 (two strands) (inner wings) satin stitch, 891 (three strands).

3. Three-colour scheme

Orange butterfly.

Body—satin stitch, 092 (three strands). *Upper wings*—outlines in back stitch, 092 (two strands) and filled in shadow work done on wrong side, 0329 (two strands). *Lower wings*—outlined in four rows of back stitch, 092 (two strands), outer, 0329 (two strands) inner. *Spots*—outer circles: chain stitch, 0188 (three strands), and inner



contrasting colour: satin stitch, 092 (three strands).

4. Five-colour scheme

Fantasy butterfly—using magenta and orange as clashing colours.

Body—satin stitch—0187 (three strands). *Wings*—outlined in chain stitch, 089 (two strands). *Flashes*—satin stitch, 0237 (three strands). *Small spots*—satin stitch 0315 (two strands).



Large spots—inner: satin stitch, 0237 (two strands), and outer: Three rows back stitch, 0290 (two strands).

All colour numbers given are for Anchor Stranded Cotton.

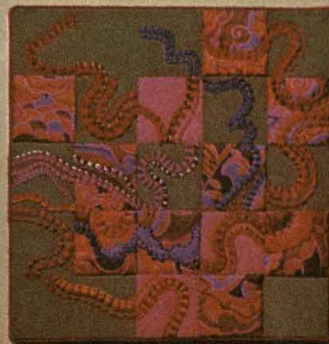


COLLECTOR'S PIECE

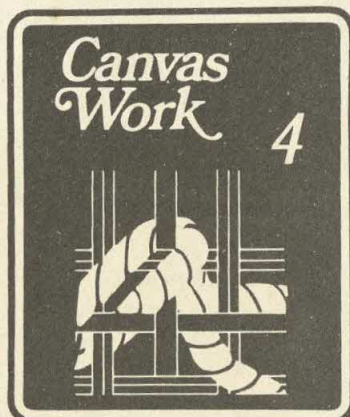
Chequerboard Panel

This striking hand-embroidered panel is approximately 12in square. It was inspired by the use of two contrasting fabrics—one plain donkey-grey, the other printed. The plain fabric was chosen in a neutral colour to intensify the pinks and mauves of the print. The idea was to link up the printed squares with stitchery reflecting the shapes and colours of the print. A first pattern was formed by arranging printed squares on the plain background and a second pattern was made from the background shapes. Solid pink squares were added to complete the scheme. The deliberate placing of the coloured stitchery guides the eye easily from one colour to another. Part of each line of stitchery was worked into the pattern on some printed squares. Each colour has a varying impact since not every square is covered, nor is every colour worked with a shiny thread.

Two stitches are used in this embroidery: simple couching to hold the threads on the surface, and stem stitch. The movement the tiny couching stitches make when the rows are worked close together add new texture without complicating the pattern.



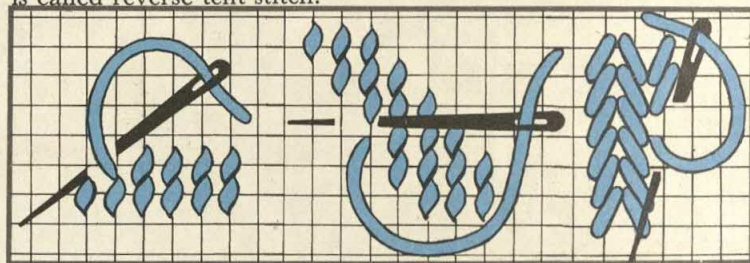
More stitches for your sampler



Here are some easy and attractive stitches which can be used as groundings or fillings. They also form lovely patterns on their own when worked in two colours or two tones of one colour. Try tramming them with a contrast yarn or colour so that the contrast shade peeps through.

Tent stitch or petit point

Bring the needle through to the right side and then take it back and down one thread further on. Continue to the end of the row and then work backwards and forwards until the area is filled. If the work is spread over a large area it is advisable to work the stitch diagonally to prevent the canvas being pulled out of shape. Take the needle back over 1 thread and forward 2 threads, making a longer thread on the back of the work than the front. The stitch can also be worked in vertical or horizontal lines in alternate directions, that is, with the stitches sloping from left to right in one row and right to left in the next. When this method is used, it is called reverse tent stitch.



Tent stitch—horizontal, diagonal and reversed

Upright Gobelin

This is worked with straight up-and-down stitches, usually over four horizontal threads of canvas.

Slanted Gobelin

This is similar to upright Gobelin, but worked over 2 vertical and 4 horizontal threads.

Bricking

This upright stitch is worked in interlocking rows.

1st row. Work alternate stitches over 4 horizontal threads.

2nd row. Start 2 threads lower and work a row of stitches over 4 threads, between the stitches of the first row.

Slanted bricking

This stitch is also worked in interlocking rows, but over 2 vertical and 4 horizontal threads which gives a smooth, slanted texture.

Parisian stitch

This is a small, close, filling stitch worked in interlocking rows over 1 and then over 3 horizontal threads.

Hungarian stitch

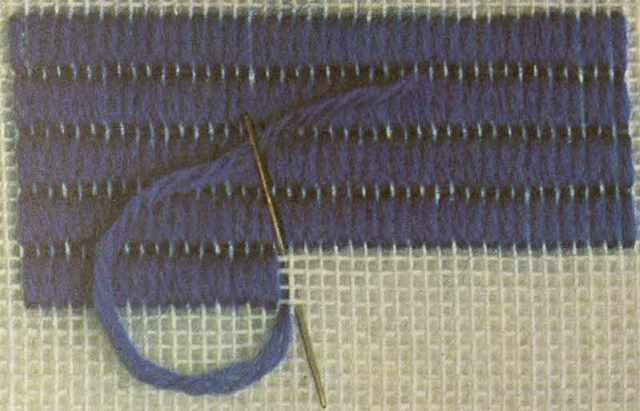
Again, this stitch is worked in interlocking rows, over 2 and then over 4 horizontal threads.

Embroider a picture in bricking

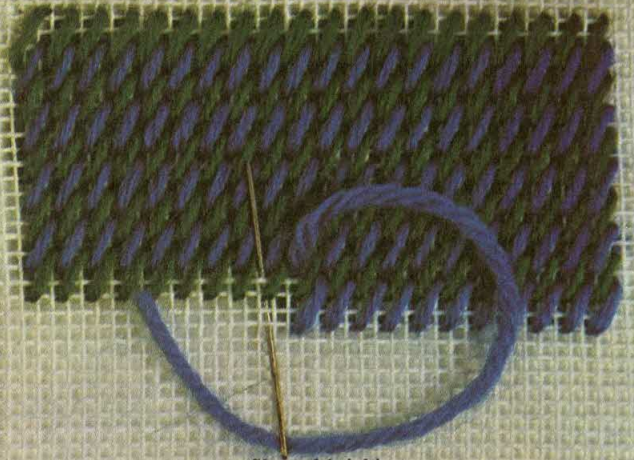
The lakeside scene on this page shows how bricking gives faster coverage and more texture to the kind of design where tent stitch is usually used. The bricking is worked in two directions and, if you look closely, you can see that sometimes a 'half brick' or short stitch is needed where two colours or stitch directions meet.

Since every stitch in the picture is so clear, it can easily be copied straight from the page. Always do this kind of two-directional work using single thread canvas, otherwise you will have difficulty in covering the canvas completely.





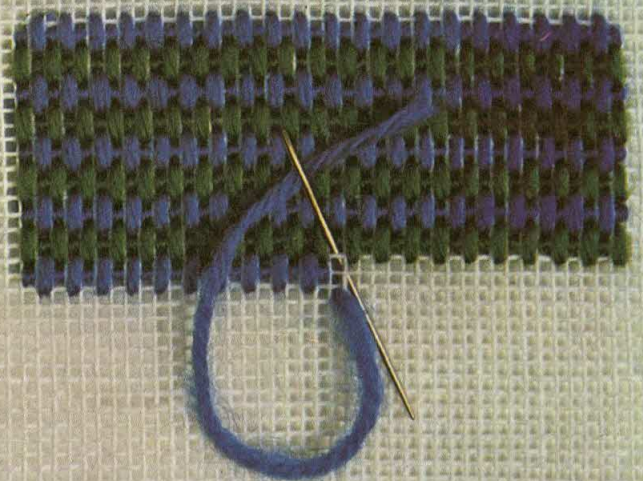
Upright gobelin



Slanted bricking



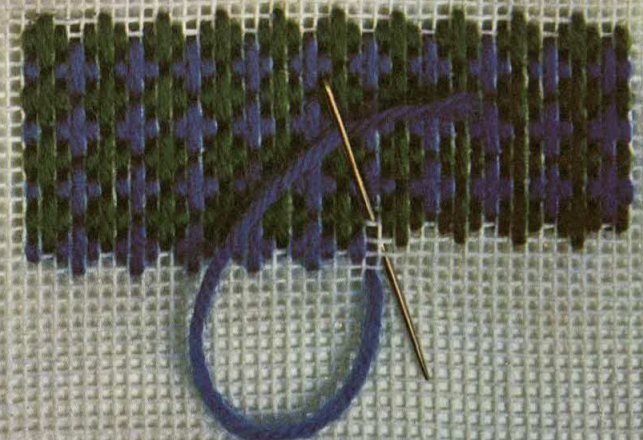
Slanted gobelin



Parisian stitch



Bricking

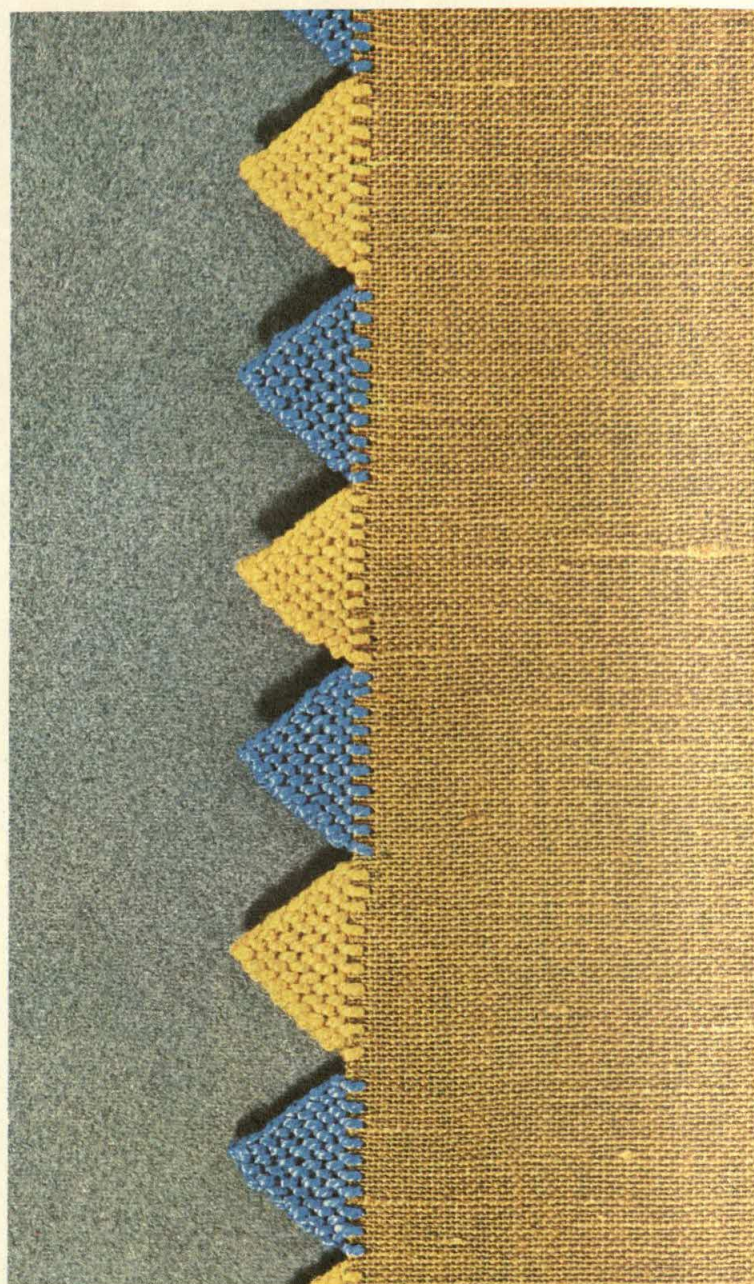
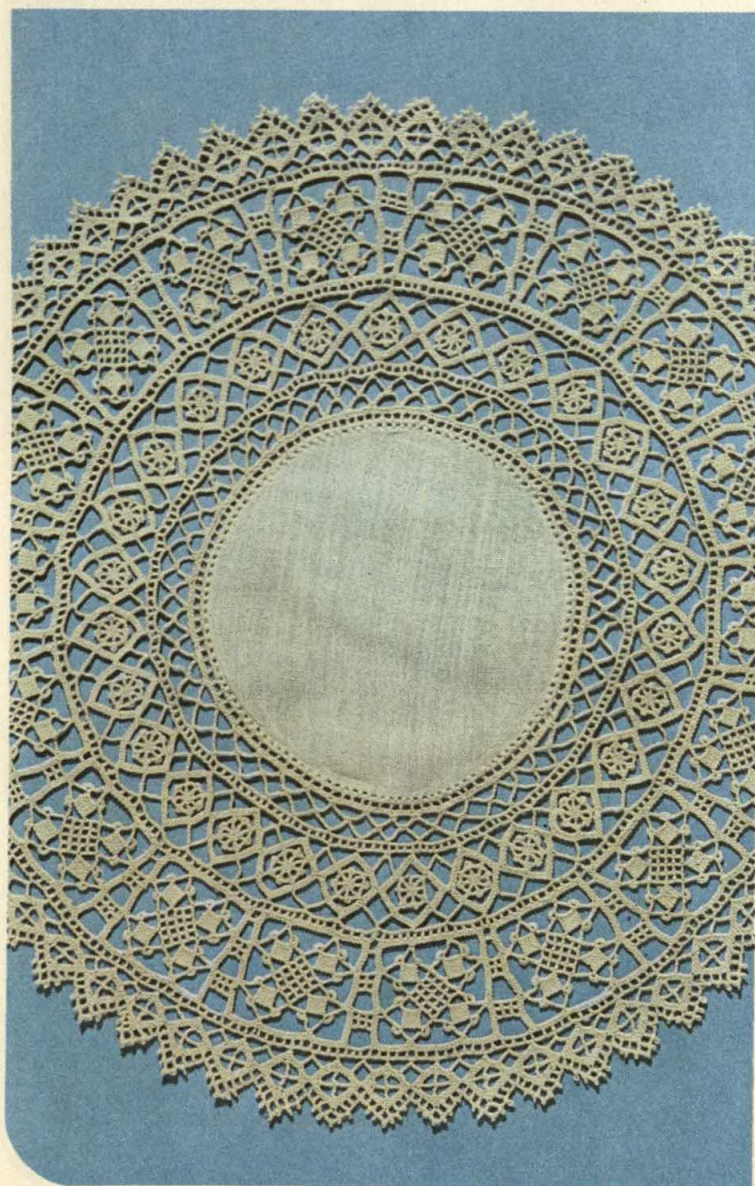


Hungarian stitch

Flounce and filigree



Needle-made lace is very pretty and easy to make. Alpine girls with plenty of time to spare use fine yarn and produce delicate results like the traditional cloth shown below. This particular form of needle-made lace is called Puncetto (pronounced poon-che-toe) and comes from a word in the dialect of Northern Italy meaning stitch. But we are going to present Puncetto in a more modern form which is easier and quicker to make because it is made with thicker threads which give a bold, bright effect.



Pyramid border consisting of a series of triangles

Steps to lace-making

Puncetto lace is easy to make. It's simply needle-made knots worked in rows from left to right and back again. You can use it as an edging on a piece of material, or base it on supporting thread. It must always be worked on the right side of the cloth.

Threads to use

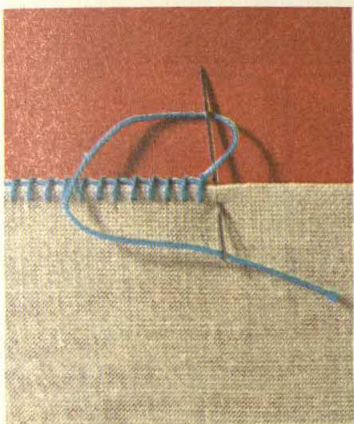
Firm, tightly twisted yarns such as fine crochet cotton are best, although for a chunky effect Pearl Cotton and Crysette can be used. Of course, the thicker the thread, the faster the work

grows. Use a blunt needle like a tapestry needle.

The basic method

When starting off, hold the material on which the edging is to be worked in the left hand. Work either on a selvage, or make a small hem. Always secure the thread with a couple of tiny back stitches on the wrong side of the work and bring the needle out on the edge. It is most important to keep the stitches of the first row of equal depth and distance from each other, and each knot of uniform tension, or the edging will be spoilt.

First row. Working from left to right, bring the needle upward under the edge of the cloth, two or three threads in from the edge. Take the working thread in the right hand and wind it round the needle once. (Take it from left to right and back, passing it in front of the



needle first.) Pull the needle up, tightening the knot you've made. Continue in this way making as many knots as required along the edge, taking care to space them evenly.

Second row. Work the second row from right to left. Bring the needle upwards through the space between the last two knots of the preceding row. Wind the thread round



the needle (from right to left and back, passing in front of the needle first) then pull it up, tightening the knot. Continue to the end of the row, keeping the tension even.

Following rows. Repeat the first and second rows as many times as necessary, to make a solid border. Go on practising this for a while to get the stitches even and then you will be ready to tackle the scalloped,



trellised and other lacy motifs which are to come in later needle-made lace chapters.

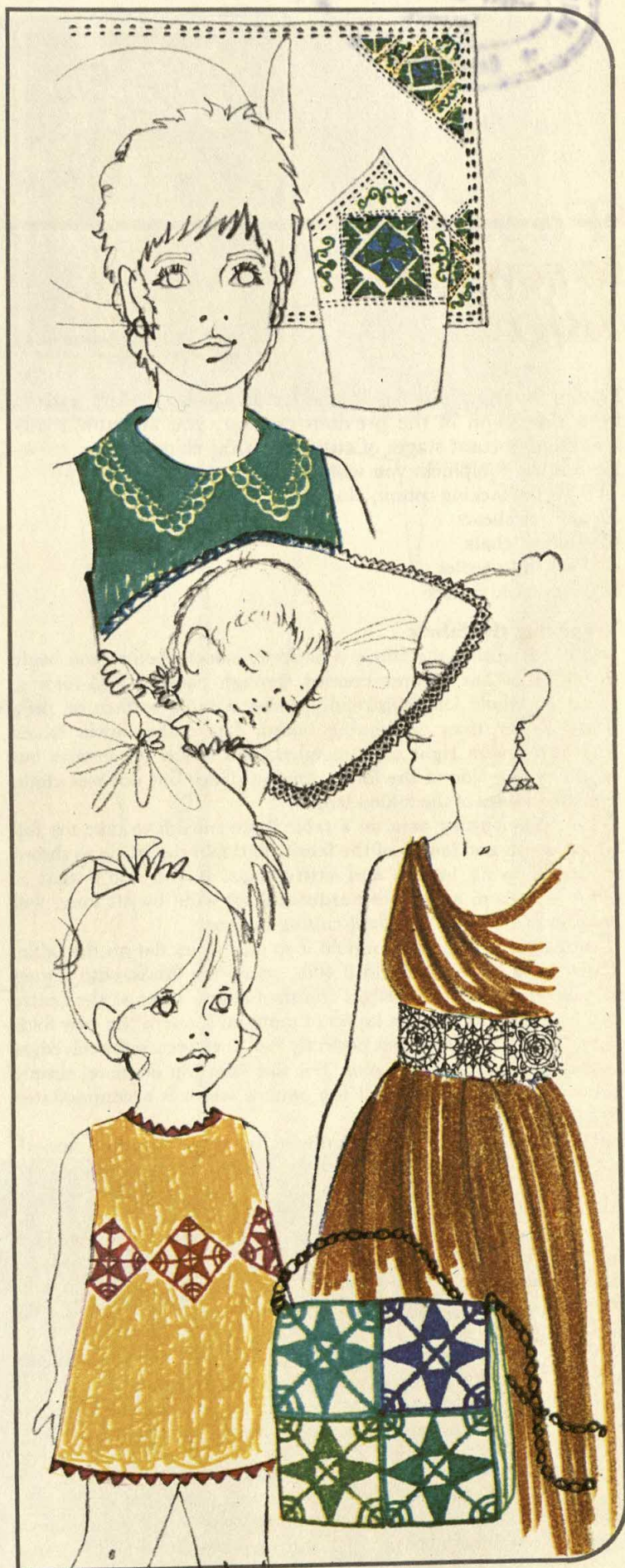
Pyramid border

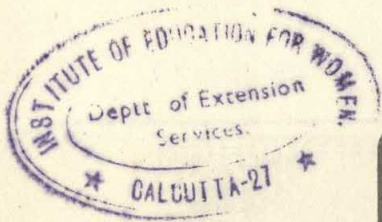
This simple border consists of a series of triangles, which look very pretty edging a baby's pillow, cuffs or a collar. In very coarse thread it makes an



unusual and effective edging for a roller blind or lampshade. Using the instructions for the basic method, work as many knots as required to form the base of the first triangle and then turn, working one knot less at the end of each row. Continue until the triangle is completed. Then overcast along the side to bring the thread back to the foundation line, ready to start the next triangle.

Needle-made lace has the advantage of being tough and strong, so lends itself to decorating household items. Made with thicker yarns like embroidery cotton, or even coloured string, knitting wool or raffia, there are endless possibilities to make lacy things.





Preparing to sew the skirt

Having bought your fabric and made the basic skirt pattern from the graph in the previous chapter, you are now ready for the important stages of cutting out the skirt.

Here is the equipment you will need:

- ☐ 1 reel of tacking cotton, No.50
- ☐ Cutting shears
- ☐ Tailor's chalk
- ☐ Pins and needles
- ☐ Firm table surface

Preparing the fabric

It is essential that the fabric is perfectly smooth before you begin to cut. If it has become creased through packing and folding, press the whole length carefully, using a table surface or press board rather than an ironing board. Leave the fabric folded lengthways with right sides together, and steam the creases out on the wrong side of the fabric using a damp but not wet cloth. Press both sides of the folded length.

Set up your cutting area on a table large enough to take the full folded width and length of the fabric, and fold the fabric as shown in the following layouts and instructions. If you don't want to use a table top, a sheet of hardboard, 4ft wide by 4ft long, will provide you with an excellent cutting surface.

If the fabric is 54in wide, unfold it so that it lies flat on the table. Then, for a hip size of under 40in, refold the fabric with wrong side out, so that the selvages (finished edges) meet at the centre fold line. Smooth out the layers of material towards the new folds to make sure the fabric lies perfectly flat, then secure the selvages to the centre crease with pins. For size 40in hip or more, simply fold over the selvages until the pattern width is accommodated (see layout far right).

For narrower fabrics, fold lengthwise, selvages together, smooth out and pin.

Laying on the pattern

Before laying on the pattern pieces, make sure you have marked all pattern details such as Centre Front, Centre Back, and the balance marks on the side seams.

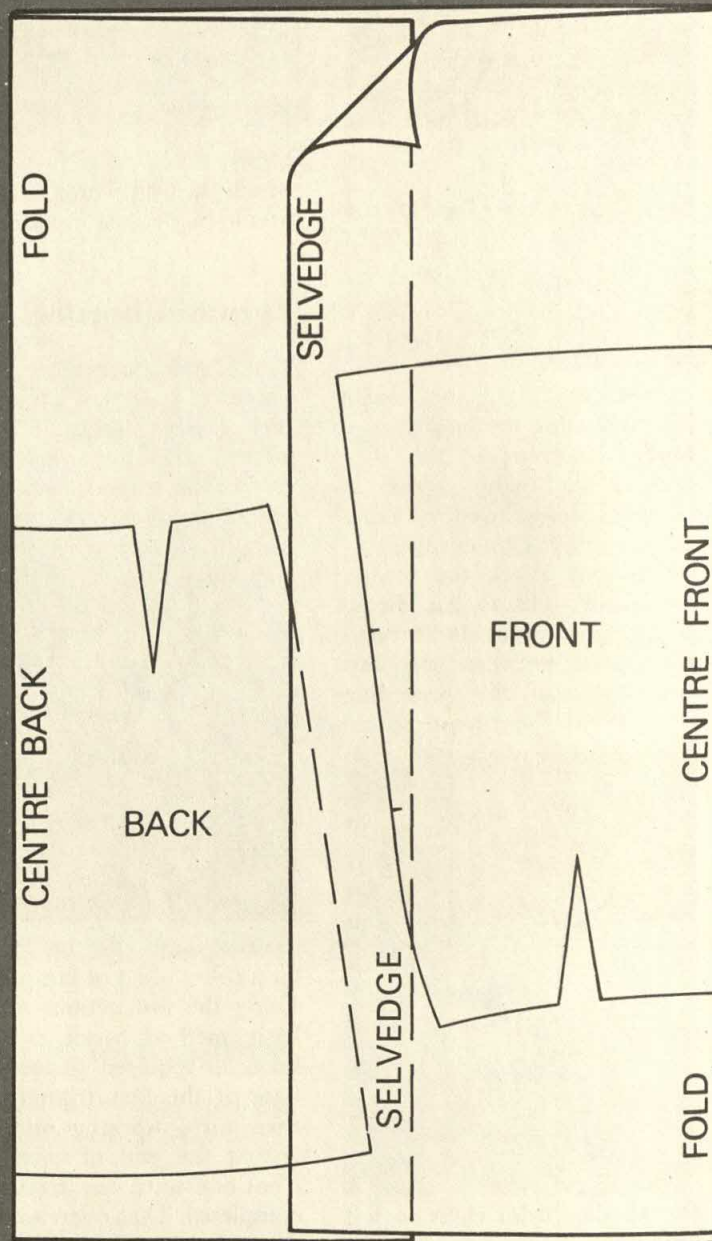
Place the Centre Front and Centre Back lines of the skirt on the fold as shown in the appropriate layout.

Pin both pieces around the edges, making sure they lie flat and are firmly anchored through both layers of fabric.

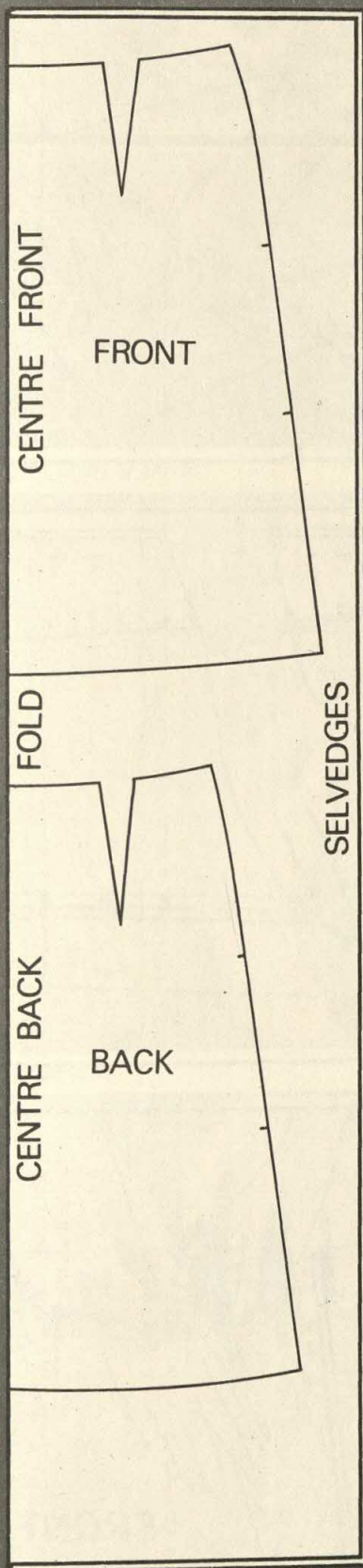
Since the pattern is cut without seam or hem allowances, leave enough room round each piece for $\frac{3}{4}$ in seams and $2\frac{1}{2}$ in hem.

Marking the pattern detail on the fabric

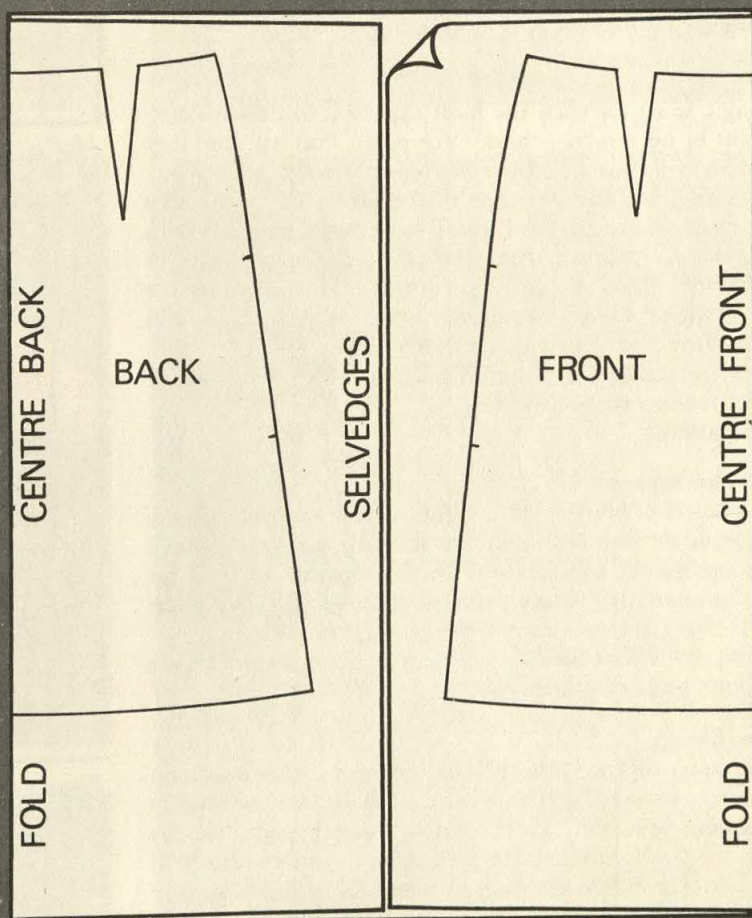
Before cutting, transfer the shape of the paper pattern to the fabric by marking round the edges with continuous tailor's tacks. Once you become more familiar with paper patterns and working on fabrics; you can mark pattern details after cutting.



The layout for size 40in hip and over, on a 54in wide fabric



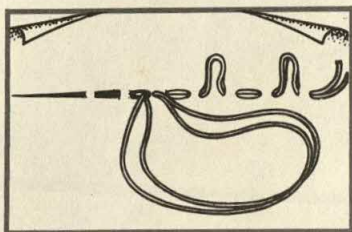
The layout for 27in and 36in wide fabric.
On a 27in width this layout is for sizes 34½, 36 and 38in hip only



The layout for sizes 34½, 36 and 38in hip on a 54in wide fabric

Making continuous tailor's tacks

Thread the needle with tacking cotton, pulling it through so the ends meet and the cotton is doubled. Make the stitches $\frac{1}{2}$ in long, leaving a loop about the size of your finger tip on every other stitch as shown.



Make tailor's tacks carefully round the pattern and into the darts. Make a single tailor's tack to mark the balance marks A and B, using a double thread, and make a back stitch leaving a loop.

Before cutting, you must add on the hem and seam allowances. Add $2\frac{1}{2}$ in for the hem and $\frac{3}{4}$ in for the seams. You can mark these with pins or tailor's chalk. A chalk line is the best method, provided the edge of the chalk is kept sharp by scraping it with a knife, as a thick line can alter the width of your allowances.

Cutting

This is a magic word for even the most experienced dressmakers. It is the point of no return—check once again that all markings and allowances are correct and the fabric is perfectly flat.

Insert the shears from the top edge of the fabric and cut along your pin or chalk lines with firm, short movements through both layers of fabric. As you cut, keep the fabric flat and firmly in position with your hand alongside the shears. This prevents the fabric lifting, which would cause your seam allowance to shift and alter the correct measurement on each edge.

After cutting, set aside the remaining fabric which you will be using later for making the waistband.

Remove the patterns.

Separating the layers

Separate the layers of fabric held together by the tailor's tacks by pulling them apart gently along the tacking lines. This will flatten the loops on the top fabric to give enough room to insert the scissors between the layers and cut through the tacks. Be careful when doing this not to cut the skirt fabric.

When you unfold the skirt pieces, the seams and hem line will have a row of tailor's tacks to guide you.

Tacking for fitting

To tack your skirt together, start with the darts, creasing them down the centre, so that both rows of tailor's tacks meet evenly to form a sewing line. Pin. Working from the top edge of the skirt towards the points of the darts, tack them together with small tacking stitches. Use single cotton and make flat stitches. Secure ends well with a double back stitch.

Working on a flat surface, place the Back and Front pieces together with right sides facing and seams coinciding. Make sure the balance marks on the hipline on the Back and Front correspond and that both layers of fabric lie flat. Pin seams together.

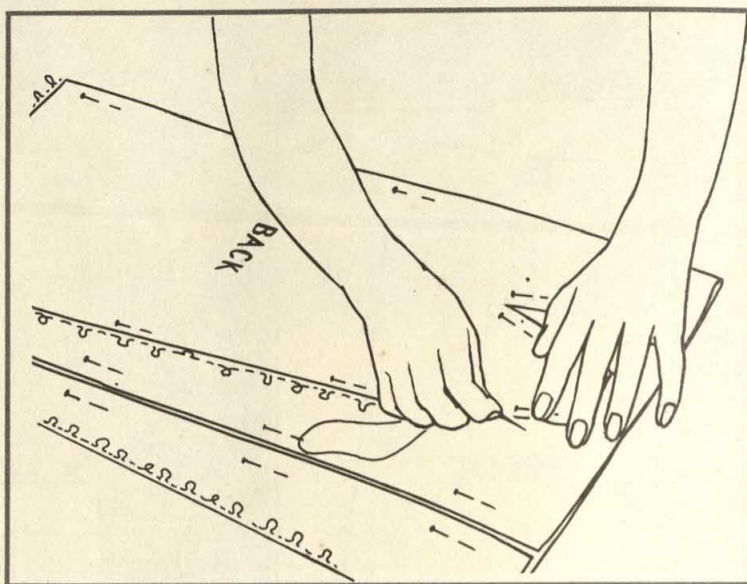
Hold the pinned seams up and if one side puckers and makes the seam swing out instead of hanging straight, unpin the seam and gently stroke out the fullness. Pin again.

Still working on a flat surface, tack the right side-seam. On the left side-seam measure 7 in down from the waist-seam line and leave open for the zip fastener. Tack the rest of the seam.

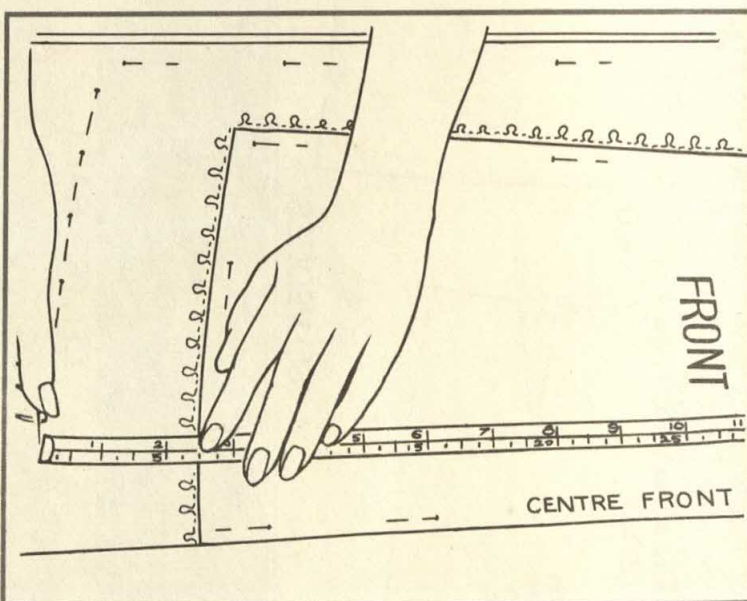
The expert touch

After tacking the darts and seams, press the seams open with very light strokes, so they will lie reasonably flat for fitting. The importance of pressing as you go can't be stressed enough because it really does make all the difference.

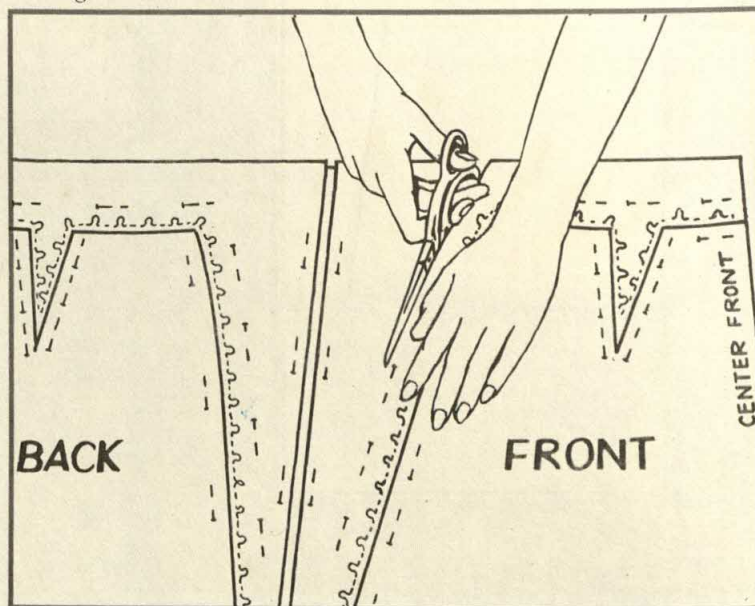
A complete guide to fitting comes in the next chapter.



Marking the pattern outline



Pinning the hem allowance



▲ Cutting out the skirt after adding the seam allowance



Separating the layers of fabric



▲ *Measuring the opening for the zip* ▼ *Two looks for the finished skirt*



Tacking the darts



Pinning the side-seams before tacking



Fashion Flair

Peasant-style bolero to sew

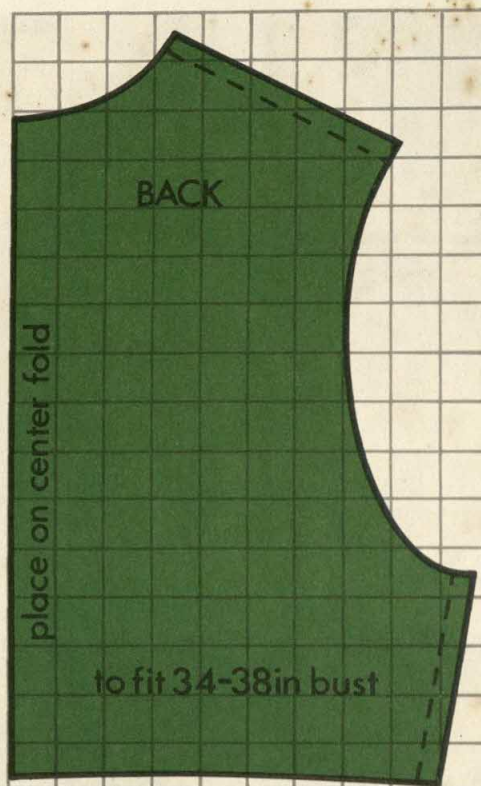
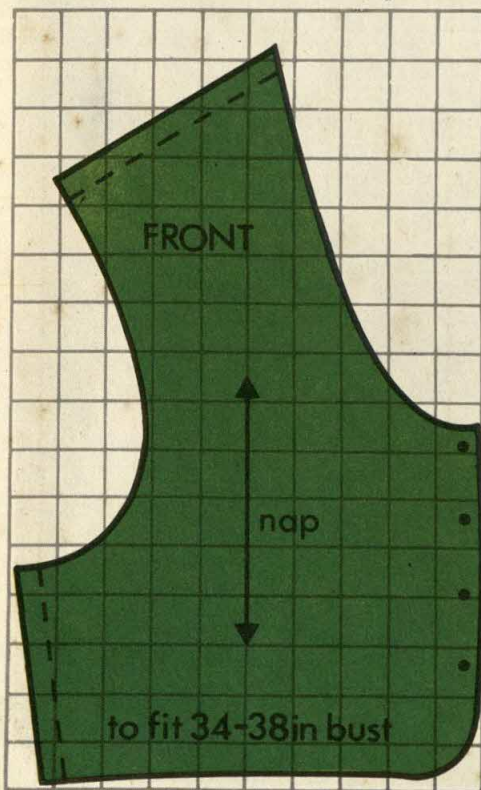
You will need

- ☐ 1 suede skin about 3ft by 2ft 6in
- ☐ 2yds cord or suede thonging
- ☐ Matching thread
- ☐ Eyelet making kit and 8 eyelets (or, any good shoe maker will make the eyelets for you)
- ☐ 3 sheets of brown paper at least 10in by 16in
- ☐ Pencil
- ☐ Ruler
- ☐ Masking tape

Making the pattern

The pattern here will fit bust sizes 34 to 38 inches. The secret is in the lacing! Rule each sheet of paper into a grid of 1 inch squares. Copy the pattern and all the details from the graph on to your grids, one square on the graph being equal to one square on the grids.

Make 2 patterns for the bolero front and 1 for the bolero back. Cut out the patterns.



Cutting out

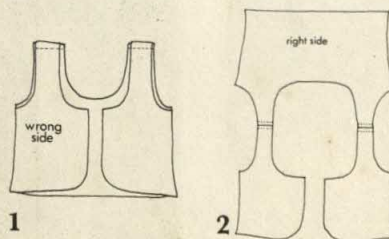
Arrange the pattern pieces on the wrong side of the suede skin. Although there is no grain in suede, there is a nap, so, if possible, try to get all the pattern pieces running the same way.

Stick the pattern pieces down with small pieces of masking tape. This avoids the need for pins, which would mark the suede.

Cut out all the pieces and detach the paper patterns.

Making the bolero

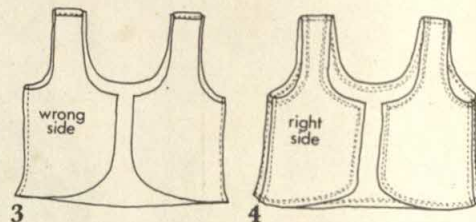
Place the bolero fronts onto the bolero back, right sides facing. Machine stitch them together at the shoulders (figure 1), using a long stitch and making $\frac{1}{2}$ inch seams.



Open the bolero and topstitch the seam allowance down on each side of the shoulder seams, $\frac{3}{8}$ inch away from the seam line (figure 2).

Turn the bolero inside out, join the side seams (figure 3) and topstitch the seam allowances down as before.

Then, still working on the right side make 2 rows of stitching $\frac{1}{2}$ inch and $\frac{3}{8}$ inch from all the edges (figure 4).



Make the eyelet holes and insert the eyelets on both front edges of the bolero using the pattern for the positioning of these holes. You can mark the positions through the pattern with a pencil, as the punch will cut the pencil marks away.

Lace up the bolero with the cord or thonging after you have put the bolero on. You can adjust the lacing according to your bust size.

